

# THE NORTH CAROLINA MUSIC EDUCATOR

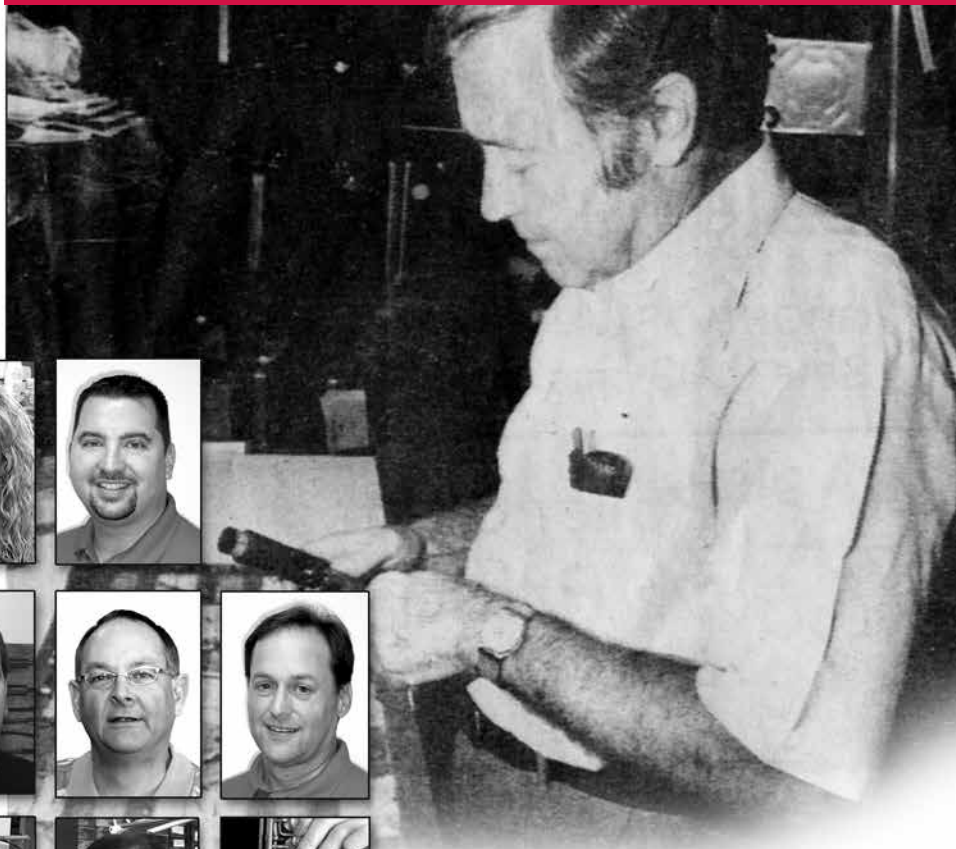
VOLUME 61 NUMBER 4

SPRING 2011



**OFFICIAL PUBLICATION OF  
THE NORTH CAROLINA  
MUSIC EDUCATORS ASSOCIATION**

**A BEAUTIFUL ARRANGEMENT IS THE RESULT...**



## **WORKING TOGETHER FOR YOU**

In the same way that individual notes of a musical score  
work together to create a beautiful arrangement...

each member of **THE MUSIC CENTER** team works in harmony with  
musicians at every skill level to create a beautiful arrangement of support  
to enhance the development and enjoyment of music. Call any of the six  
**MUSIC CENTER** locations to meet all your music needs.

### **LENOIR**

828.758.5253  
800.222.6324

### **HICKORY**

828.322.4366  
866.218.9451

### **MORGANTON**

828.437.7443

### **STATESVILLE**

704.872.4521

### **GASTONIA**

704.861.1037  
888.484.2040

### **ASHEVILLE**

828.299.3000



[www.TheMusicCenterInc.com](http://www.TheMusicCenterInc.com)





# Take Your Performance Weekend To New Heights In 2011



Imagine a once-in-a-lifetime performance weekend for your band. Fun takes center stage as your group discovers Busch Gardens' world-class thrill attractions, shows and up-close animal encounters. Then, celebrate together during the park awards ceremony that's sure to make lasting memories.

**It will be a performance  
weekend they'll never forget.**

**\$38<sup>50\*</sup>** per person

Single-Day Admission

To book,  
call (800) 343-7946

To see what's new,  
visit [buschgardens.com/group](http://buschgardens.com/group)

\*Performance opportunities based on availability. Offer valid for student groups of 15 or more on regularly scheduled operating days. Must book 30 days prior to arrival. Offer valid through 10/30/11. Prices and products are subject to change. Please verify park schedule prior to booking. Restrictions apply. ©2011 SeaWorld Parks & Entertainment, Inc. All Rights Reserved.

## TABLE OF CONTENTS

8.....	PRESIDENT'S PERSPECTIVE	
10.....	NEWS AND NOTES	
	News You Can Use .....	10
	MENC's Walk of Fame.....	12
	MENC Symposium.....	13
14.....	IN MEMORIAM	
	Sandy Beam.....	14
	Ray Church .....	14
	Faustina Holman.....	15
16.....	NCMEA HALL OF FAME	
	Barbara Geer.....	16
18.....	RETIRED MEMBER FEATURE	
	Recollections - Charles Isley .....	18-20
22.....	FEATURE: RECRUITMENT STRATEGIES	
	Effective Recruiting Methods and Strategies.....	22-25
26.....	BAND SECTION	
30.....	ELEMENTARY SECTION	
32.....	HIGH SCHOOL CHORAL SECTION	
34.....	MIDDLE SCHOOL CHORAL SECTION	
36.....	ORCHESTRA SECTION	
38.....	JAZZ SECTION	
40.....	RESEARCH RECONSIDERED	

## ADVERTISERS

ACM/National Guild .....	35	NC Summer Institute in Choral Art .....	32
Cannon Music Camp.....	31	SeaWorld/Busch Entertainment.....	3
East Tennessee State University.....	21	Separk Music .....	24
Kjos Music Company .....	37	Superscope Technologies .....	13
Lee University .....	43	UNC-Charlotte .....	29
Macie Publishing .....	11	UNC-Greensboro .....	17
Meredith College .....	16	UNC-Wilmington.....	19
Mount Olive College .....	30	Western Carolina University .....	9
Music & Arts Centers.....	44	WCU Summer Symposium .....	7
Music Center, The.....	2	Yamaha Corp. ....	5
National Flute Association .....	15		

## THE NORTH CAROLINA MUSIC EDUCATOR

Volume 61 – Number 4 SPRING 2011

Published four times a year — Summer/Fall, Conference, Winter and Spring  
by the North Carolina Music Educators Association

Reta Phifer, Executive Director

7520 E. Independence Blvd., Suite 155 • Charlotte, NC 28227 • (704) 537-6237

EDITOR: Carla Copeland-Burns, [carlacopelandburns@hotmail.com](mailto:carlacopelandburns@hotmail.com)

Mailed to active, retired and student members of the North Carolina Music Educators Association,  
a state affiliate of the Music Educators National Conference, as part of their membership dues.

# Director's Resource Guide

## HD-200 HARMONY DIRECTOR



Recently voted the Best Teaching Tool for Bands.

The Yamaha HD-200 Harmony Director, recently voted the **"Best Teaching Tool for Bands"** by SBO Magazine, is a comprehensive teaching tool for educators that brings together harmony training, rhythm training and ensemble timing together in a single convenient device. For more details, including an in-depth demonstration video, visit:

[www.4wrd.it/ncmehd](http://www.4wrd.it/ncmehd)

## Sounds of Summer

Now in its 26th year, the Yamaha Sounds of Summer program is an experience for young music students that provides top-notch instruction from some of today's most renowned percussion artists. Many school music programs are in need of expert percussion instruction to prepare for parades, halftime shows and other marching band activities. Yamaha recognizes this need and has offered our roster of world class percussion educators to teachers and students nationwide, regardless of program size or school budgets. Each year these camps are held across the country from April through August. To find information on a camp near you go to:

[www.4wrd.it/ncmesos](http://www.4wrd.it/ncmesos)



Download a free QR code app for your smart phone and scan this code to get more Yamaha information.

## the hub™

The Hub is the new online multimedia experience from Yamaha. It covers the depth and breadth of Yamaha in one easy online interface. This truly unique musical resource includes extensive multimedia content including exclusive performances, clinics, tutorials and backstage artist interviews for all Yamaha instruments and sound products.

Subscribe to specific podcasts and RSS news feeds, download content for your iTunes®, iPhone® or iPod®, tag videos to your favorite social networking site, and grab product brochures and reference materials. Explore The Hub of all things Yamaha. It's completely free and full of great stuff.

[www.4wrd.it/ncmehub](http://www.4wrd.it/ncmehub)



Search for Yamaha Percussion Instruments, Yamaha Wind Instruments, Yamaha Drums and Yamaha Strings on [www.facebook.com](http://www.facebook.com)



Search for @yamahawinds, @yamahaperc, @yamahadrums, @yamahastrings and @theyamahahub on [www.twitter.com](http://www.twitter.com)



**YAMAHA**

# The North Carolina Music Educator

Volume 61 - Number 4 - Spring 2011

Official Publication of the  
NORTH CAROLINA MUSIC EDUCATORS ASSOCIATION

## EXECUTIVE OFFICERS

### Voting Members

**President: David S. Albert**

dalbert@wcpss.net

919-870-4297 (W)

**Immediate Past President: Jerry Cribbs**

jcibbs@ec.rr.com 910-392-6783 (H)

**President-Elect: Sonja Williams**

sonja.williams@onslow.k12.nc.us

910-346-1804 (H)

**Recording Secretary: Susan Trivette**

susantsbt@aol.com 704-279-5831

**Member-at-Large: Ann Huff**

ahuff@wcpss.net 919-246-9414 (H)

**Member-at-Large: Dr. Donna Wiggins**

wigginsgwyn@bellsouth.net, wigginsd@wssu.

edu 336-725-6107 (H)

## SECTION CHAIRS

**Band: James Daugherty**

jdaugherty@davidson.k12.nc.us

336-357-2835 (W)

**Elementary: Sarah Moser**

smoser@tcsnc.org 828-884-3593 (H)

**High School Choral: Ron Vannoy**

rvannoy@alexander.k12.nc.us

828-320-2055 (C)

**Higher Education: Daniel C. Johnson**

johnsond@uncw.edu 910-962-7559 (W)

**Jazz Education: Matthew Liner**

msliner@wsfcs.k12.nc.us

336-225-5166 (C)

**Middle School Choral: Leigh Walters**

lwalters@wsfcs.k12.nc.us

336-918-3301 (C)

**Orchestra: Amanda Turner**

amanda.turner@cms.k12.nc.us

980-711-1157 (C)

**CMENC: Lauren Shook**

l.e.shook@wingate.edu

828-612-8065 (C)

## DISTRICT PRESIDENTS

**District 1: Mary Beth Shumate**

mshumate@tcsnc.org

828-884-4103 X 802 (W)

**District 2: Anne Goss**

mgoss@carolina.rr.com

704-487-5612 (H)

**District 3: Joshua Lee Howard**

HowardJL@Alleghany.k12.nc.us

**District 4: Adam L. Joiner**

aljoiner@wsfcs.k12.nc.us

**District 5: Margie Harrison**

mharrison@davidson.k12.nc.us

336-476-4816 (W)

**District 6: Jennifer Frisina**

jennifer.frisina@cms.k12.nc.us

704-564-2768 (C)

**District 7: Carl Cruthis**

Cruthic@gcsnc.com 336-316-5833 (W)

**District 8: Marie H. Riedesel**

mriedesel@ncmcs.org

910-295-6969 (W)

**District 9: Danny Yancey**

danny.yancey@dpsnc.net

919-560-3988 (W)

**District 10: Marshall Haning**

marshallhaning@ccs.k12.nc.us

910-574-0716 (C)

**District 11: Ted Willis**

twillis@wcpss.net 919-601-4658 (C)

**District 12: Susan Bradley**

susanbradley@hotmail.com

252-943-1582 (H)

**District 13: Jeremy Mathews**

jeremy.mathews@nhcs.net

910-798-3311 (W)

**District 14: Jim Grant**

jimgant@wcpss.org 919-242-3410 (W)

**District 15: Lori Parker**

lparker@hertford.k12.nc.us

252-396-1883 (C)

### Non-Voting Members

### STANDING

### COMMITTEE CHAIRS

**Coalition: Jill Boliek**

jill.boliek@dpsnc.net

919-560-3965 (W)

**Constitution: Maribeth Yoder-White**

myoderwhite@bellsouth.net

828-260-0314 (C)

**Finance: Jerry Cribbs**

jcibbs@ec.rr.com 910-392-6783 (H)

**Membership: Sonja Williams**

sonja.williams@onslow.k12.nc.us

910-346-1804 (H)

**Publications: Carla Copeland-Burns**

carlacopelandburns@hotmail.com

336-327-5019 (C)

### COMMISSION AND

### COMMITTEE CHAIRS

**Arts Coordinators: Janae Copeland**

Janae.copeland@onslow.k12.nc.us

910-455-2211

**Exceptional Children: Rue Lee-Holmes**

ruelh@sampson.k12.nc.us

910-594-1420 (W)

**General Music: Rue Lee-Holmes**

ruelh@sampson.k12.nc.us

910-594-1420 (W)

**Government Relations: Christie M. Lynch Ebert**

clynch@dpi.state.nc.us

919-807-3856 (W)

**Information Services: Libby Brown**

libbster@triad.rr.com

336-816-3704 (C)

**In-Service Conference: Barbara Geer**

geer4music@aol.com

336-996-5293 (H)

**Mentoring: Phillip Riggs**

riggs@ncssm.edu

919-416-2710 (W)

**Multi-Cultural Awareness: Allison Ring**

barkera@gcsnc.com 336-681-0378 (C)

**Music In Our Schools Month: Lisa Qualls**

lqualls@triad.rr.com

336-629-7807 (H)

**Research: Jennifer Bugos**

bugosj@ecu.edu

252-328-5721 (W)

**Retired Membership: Hazel Chapman**

chaph123@embarqmail.com

336-667-3070 (H)

**Teacher Education: Kenney Potter**

potter@wingate.edu 704-233-8305 (W)

**Technology: Barbara B. Packales**

bpackales@gmail.com

919-607-6541 (C)

**Tri-M: Greg Taylor**

gataylor@wsfcs.k12.nc.us

336-712-4400 (W)

**Young Professionals: Lisa Qualls**

lqualls@triad.rr.com

336-629-7807 (H)

## AWARD, GRANTS & SCHOLARSHIP CHAIRS

**Awards: Fran Page**

pagef@meredith.edu

**Honor Administrator**

**Music Education Advocate**

**NCMEA Hall of Fame Award**

**Grants**

**NCMEA Mini Grant: Jerry Cribbs**

jcibbs@ec.rr.com 910-392-6783 (H)

**NCMEA Summer Professional Development**

**Grant: Christie M. Lynch Ebert**

clynch@dpi.state.nc.us

919-807-3856 (W)

**Scholarships: Sonja Williams**

sonja.williams@onslow.k12.nc.us

910-346-1804 (H)

**Bill McCloud Scholarship**

**NCMEA Barbara Bair**

**Scholarship**

**Ruth Jewell Scholarship**

## EX-OFFICIO MEMBERS

**Collegiate MENC Advisor: Jane McKinney**

mckinneyj@greensborocollege.edu

336-272-7102 X 281 (W)

**Editor: Carla Copeland-Burns**

carlacopelandburns@hotmail.com

336-327-5019 (C)

**Executive Director: Reta R. Phifer**

rphifer@ncmea.net

704-537-6237 (W)

**Historian: Constance McKoy**

clmckoy@uncg.edu 336-334-5478 (W)

**Music Industry Representative:**

**Jim White**

jwhite@jupitermusic.com

919-605-9707 (C)

**Parliamentarian: David S. Albert**

dalbert@wcpss.net

919-870-4297 (W)

**Representative from the State Department of**

**Public Instruction: Christie M. Lynch Ebert**

clynch@dpi.state.nc.us

919-807-3856 (W)

## NCMEA OFFICE

**Reta R. Phifer, Executive Director**

rphifer@ncmea.net

7520 E. Independence Blvd., Suite 155

Charlotte, NC 28227

Toll-Free: (866) 916-2632

Local: (704) 537-6237

Fax: 704-537-6238

**Website:** www.ncmea.net





# Western Carolina University

## Summer Symposium for Marching Arts

**July 10th - 14th, 2011**

**Why travel 9 hours and pay outrageous fees for a world class summer event for you and your students, when you are guaranteed an even more rewarding experience right here in the North Carolina mountains?**

**The Summer Symposium for Marching Arts has something for everyone at every skill level, and the staff for 2011 will be unmatched in size and quality.**

### **INCREDIBLE STAFF**

**DRUM MAJOR TRACK - BOBBY LAMBERT, Marian Catholic HS, IL**  
**WIND TRACK - TREY HARRIS, Bassett HS, VA**  
**PERCUSSION TRACK - BILL REGISTER, Nation Ford HS, SC**  
**PERCUSSION TRACK - JON HENSON, WCU, NC**  
**COLORGUARD TRACK - LARRY REBILLOT, Specialist, OH**  
**PERCUSSION INSTRUCTOR TRACK - MATT HENLEY, WCU, NC**  
**COLORGUARD INSTRUCTOR TRACK - LARRY REBILLOT, Specialist, OH**  
**LEADERSHIP SPECIALIST - JENNY STOWERS, GA**

**EVERY PARTICIPANT WILL ALSO EXPERIENCE THE CAROLINA  
CROWN DRUM & BUGLE CORPS FOR TWO FULL DAYS!**



### **DIRECTOR AND STAFF TRACK!**

**JOE ALLISON, ECU, KY**  
**NOLA JONES, UT-MARTIN, TN**  
**BOB BUCKNER, WCU, NC**

**Students: Double Room-\$395**

**Adult: Single Room-\$495**  
**(Double Room-\$455)**

**Adult Tuition only-\$295**



**Staying on Campus is all inclusive!**  
**CEU Credits Available**

**Visit [www.prideofthemountains.com](http://www.prideofthemountains.com) for more information**



## PRESIDENT'S PERSPECTIVE

I hope this edition of President's Perspective finds you enjoying the changing of the seasons. Spring is such a wonderful season -- watching nature re-new itself is a delight to the eyes. This awakening of life is almost beyond what we can comprehend, with the orchestration of trillions of parts combining together to refresh the world each year.

On a much smaller scale, this ordered beauty reminds me how a master composer carefully brings together and organizes all the aspects of sound and silence, through time, to create music. It is we music educators who have the honor of sharing this wonderful experience with our students while enriching their lives because of it.

In music education, we have our seasons as well. We have Marching Band season, Fall Concert season, Winter Concert season moving into Festival/MPA season, Musical Theater season, Indoor Guard and Percussion season, Honors and All-State season, Spring Concert season, Spring trip season and in various ways, Graduation season. The seasons all come together to provide our students with a well-balanced, comprehensive music education. It's a process that is as consistent as the seasons in nature.

Our professional cycle includes meeting new students with little or no experience in music making and working with them to build their performance skills. We strive to bring them to a high level of musical expression and a lifelong season of music making. Some may simply enjoy life better because of the music we helped them find, while others become professional musicians and composers. And then, there are others who become music educators and the cycle starts again.

As you read this, many of you have completed the Festival Season and are well into your spring events, leading up to your Graduation programs. I hope you and your students have had meaningful experiences in MPA events, and I wish you the best in your preparations as you end this school year. As the school year comes to a close, I like to reflect on the accomplishments of the year as well as the areas where growth is still needed, thinking not just about what I have taught, but to whom I have taught.

DAVID ALBERT



Music is a very personal and human experience. It is not just the subject of music that captures my thoughts, but the effect music will make in my students' lives. My mentor, **Scott C. Callaway**, through his teaching of music, taught us about life and about ourselves. He taught us how to respect each other and how to enjoy life with each other. He also instilled in me such an interest in Band that at the end of his teaching season, I went on to continue his philosophy of teaching, through music, much the way he did.

Now many years later, my teaching cycle is coming to a close as well as my leadership as your president. I look forward to watching the growth of both! This summer, I will retire from teaching in North Carolina public schools. If I may share a thought with you from my perspective, it would be to encourage you to find the wonderful aspects of our profession and stay focused on those aspects. Keep in your heart, the real reason we do what we do. It is truly an honorable profession and one I would not trade for anything. It's hard to believe that thirty years have gone by. It has been a wonderful career, one that I would happily do again.

I have had the privilege to live out a dream and feel very blessed to have had so many wonderful students to teach and see them build lives on their own. My students' parents have been nothing but helpful, encouraging and supportive through all of these years. I have had the honor of working with some of the finest music educators as my colleagues and for some very outstanding administrators. Without a doubt, working with the boards of NCMEA and being involved in NCMEA as a member and later, in various leadership roles, has been a highlight in my career.

Looking to the new season, the NCMEA Board is in the process

of planning the NCMEA Annual Conference. We are taking the data you have given us to put together the best possible conference to benefit you and your teaching. General Session will feature a performance by the North Carolina Symphony as well as a keynote address from our MENC National President, Scott Shuler. Please make plans to attend and enjoy this exciting time with your colleagues!

So again, enjoy the changing of the seasons! In the words of Pete Seeger's tune made famous by "The Byrds", "Turn! Turn! Turn! (to Everything There is a Season)."

**NCMEA  
Board Meeting  
Minutes**  
Posted on the NCMEA  
web site  
[www.ncmea.net](http://www.ncmea.net)  
Click on "NCMEA  
Board Minutes"



### **FUTURE NCMEA CONFERENCE DATES**

November 12-15, 2011  
November 10-13, 2012  
November 9-12, 2013  
November 8-11, 2014  
November 7-10, 2015



# The Higher You Climb, the Better the View

## The School of Music

PROFESSIONAL TRAINING FOR TOMORROW'S MUSICIANS

Offering undergraduate degree programs in performance, music education, music industry, and commercial and electronic music. Graduate degree programs in music education and performance.

A live audition is required for admission into any music program. Audition by March 19 to receive consideration for scholarships.

AUDITION DAYS FOR FALL 2011\*

Saturday, Feb. 19 (*instrumentalists only*)

Saturday, March 12

Saturday, March 19

*\* Auditions are also available by appointment. Auditions may be heard after March 19 at the discretion of the studio teacher.*

For more information, contact the School of Music, Admissions Chairman, 253 Coulter Building, Western Carolina University, Cullowhee, NC 28723

COME CLIMB WITH US

828.227.7242 | [music.wcu.edu](http://music.wcu.edu)



### NEWS YOU CAN USE

FROM THE NCMEA EXECUTIVE DIRECTOR, RETA R. PHIFER

## NCMEA CONFERENCE UPDATE INFORMATION ABOUT CONCERNS RAISED IN THE 2010 CONFERENCE EVALUATION

RETA R.  
PHIFER



#### 2010 NCMEA CONFERENCE EVALUATION

Thank you to the 306 conference attendees who completed the on-line conference evaluation. Results were shared with the NCMEA Board and suggestions and concerns will be addressed by the appropriate leaders.

#### ON-LINE CONFERENCE PRE-REGISTRATION

In 2010, NCMEA used WebConnex to process on-line registration and we plan to use the same company for 2011. Since the on-line service requires some type of payment for processing, retired members who are not making a purchase will need to send in forms by fax or mail.

#### 2010 ON-LINE CONFERENCE PRE-REGISTRATION GLITCHES

The WebConnex site took down the NCMEA on-line pre-registration 24 hours before requested. Once realized, the on-line pre-registration was extended for several additional days beyond the October 15, 2010 deadline.

In addition, approximately 100 members who pre-registered for the conference did not have printed badges when they arrived at conference. When organizing the pre-registration database to print name badges, I made a mistake which was not realized until we got to conference. I will try not to make that mistake again.

#### 2011 CONFERENCE PRE-REGISTRATION

Register as soon as possible. Please be sure your MENC membership is renewed prior to sending in your NCMEA Conference Pre-Registration Form or registering on-line. Since the conference is for members, conference registration requires a current membership card. Pre-registration is advised as a way to avoid standing in line and/or missing early morning conference sessions. Please bring your conference pre-registration receipt to the conference.

#### 2011 HOTEL RESERVATIONS/ HOUSING FORM

In 2011, all conference housing requests (members, honors chorus participants and exhibitors) will be processed using the same form. Please avoid waiting until the deadline to reserve housing and provide the housing form to honors chorus parents as soon as possible, once confirmation of acceptance into the group is received. The Marriott Hotel does not guarantee room type. For 2011, an effort will be made to put all singles into king rooms to facilitate more queen/queen rooms for honors chorus students. We are also making Embassy Suites double/double suites available for honors chorus students and members. Hotel rooms are available on a first come, first serve basis.

Once rooms are filled, they are no longer available, regardless of the NCMEA Conference housing deadline date. In 2011, conference hotels and the Housing Office will use a short waiting list for the Embassy Suites and Marriott to help fill cancelled rooms. Please avoid overbooking hotel rooms, especially for potential honors chorus students. NCMEA tries to book enough rooms to accommodate all attendees, but we do not want to overbook and have to pay an attrition fee for booking more rooms that we use.

#### HOTEL BILLS

Hotels require all parties who wish to split bills to provide all credit cards or payment upon check-in. Should all parties not be there at check-in, arrangements for splitting the bill should be handled, by all parties simultaneously, prior to checking out rather than waiting until checkout.

**Exhibit Hall** – Should you have recommendations of conference exhibitors, please contact the business and let them know about the conference. Exhibitor information is posted on the NCMEA website under Conference/Exhibitors. Also, please

contact the Executive Director with contact information for the business. Exhibitors plan far in advance for participation. The NCMEA Exhibitor Packets are usually distributed via email during the first week of May. Please thank our vendors when you visit the exhibit hall and give them your business when possible. When your favorite vendors do not attend, let them know you missed them. The exhibitors help finance our conference; without exhibitors, member's conference registration would be much higher.

#### EXHIBIT HALL PERFORMER PASSES

Student performers and their parents are invited to visit the exhibit hall and passes are provided through honors events chairs and Section Chairs. Passes are available at the registration area during the conference.

#### PARKING

The city parking garage adjacent to the Embassy Suites rent monthly spaces and the hotel utilizes spaces for valet parking, limiting the number of spaces available for conference guests. An additional city parking garage is located across from Benton Convention Center on Cherry Street.

### NCMEA Commercial Members

J. W. Pepper & Son, Inc.  
Roland Corporation U.S.  
Summit Tours & Travel

# REWARD YOUR RECORDER STUDENTS!

*Introducing:*

## ED SUETA'S *BE A RECORDER STAR*® CURRICULUM & REWARD PROGRAM

- Colorful, adhesive backed cloth stars easily stick to the safety neck strap

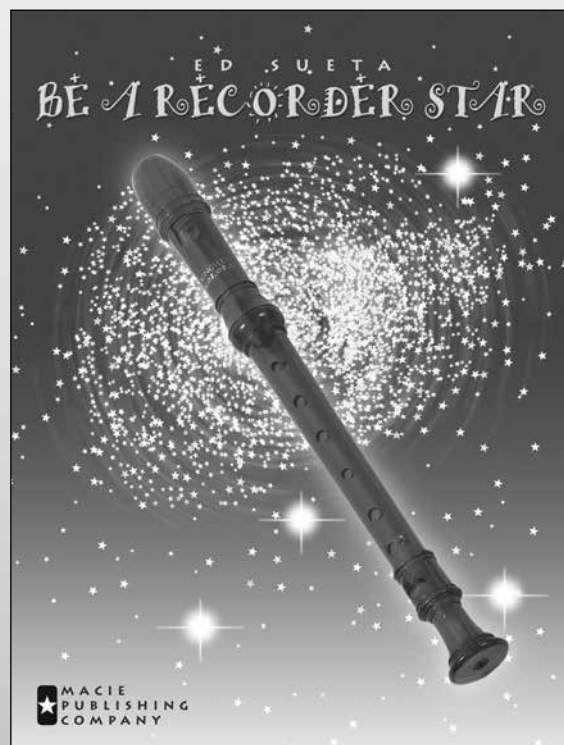
- Kingsley Kolor® Recorders – available in 7 colors as well as traditional black

- Safety Neck Straps (U.S. Patent No. 6,384,307) available in 14 different colors

- Get recorders and neck straps in your school colors!



- Colorful wristbands remind students to place their left hand on top of the recorder



- Student Method Book is gently paced to ensure student success
- Imaginative, colorful illustrations enhance student enjoyment
- Music theory pages reinforce concepts and serve as an assessment tool

### Recorder Teachers:

If you have not received one of our recorders, contact us for a

**FREE**

Kingsley Kolor® Recorder and Safety Neck Strap with Reward Stars.

**ORDERS  
SHIPPED  
WITHIN 48  
HOURS.**



**FREE** Play-Along CD with every initial order for *Be A Recorder Star*® Method Books

(classroom set of 30 method books required)

MACIE PUBLISHING COMPANY

10 ASTRO PLACE • ROCKAWAY, NJ 07866 • TOLL FREE: (888) 697-1333 • FAX: (973) 983-1415  
www.maciepublishing.com • E-MAIL: info@maciepublishing.com

**CALL FOR MONTHLY SPECIALS AND PACKAGE PRICING!**



## MENC'S WALK OF FAME

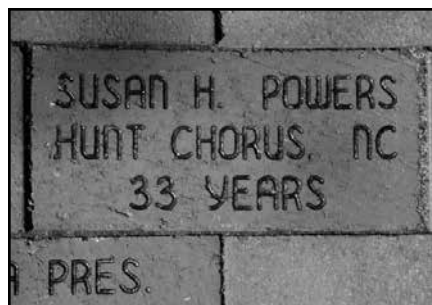
MENC's Walk of FAME provides a special way to support music education by purchasing an inscribed brick for the MENC "Walk of FAME" located outside the MENC headquarters building in Reston, Virginia. The Walk of FAME allows an individual, group or an organization to honor a mentor, memorialize a loved one, commemorate an occasion or event, or simply make public and permanent your support for music education.

Brick donations are tax deductible and are applied to The Fund for the Advancement of Music Education (FAME). General donations are also welcome to FAME, an MENC-administered program that seeks to improve and expand music education by effecting changes in the general public's perception of its importance.

The program's goals are to increase public awareness of the importance of music education and to promote public support for music education at the local, state, and federal level. FAME funding enables the music education community to reach out beyond the parameters of the teaching profession to the world in which Americans learn about and make music. (Information taken from the MENC website)

At least 57 bricks recognizing North Carolina persons/organizations are located in the MENC Walk of FAME. Some individuals have been recognized by NCMEA and numerous persons were honored by NCSICA. NCSICA plans to add 4 additional bricks this summer. The list below also includes some musicians from out of state who were recognized by NCSICA.

Bravo to NCMEA and NCSICA for their support of music education through the MENC Walk of FAME!



## MENC WALK OF FAME RECOGNITIONS TO OR BY NORTH CAROLINIAN'S

Name	Inscription
John and Jeanne Allen	John and Jeanne Allen Durham, NC
Ed Allison & Becky Green	NCMEA ORCH ED ALLISON BECKY GREEN
Barbara Bair	NCMEA Barbara Bair
Sharon Barnett	S BARNETT NCSICA 55TH ANNIV
Sandy Beam	NCSICA
Duane Best	Duane Best NCSICA Advocate
Maxine Blackwell	NCMEA HONORS MAXINE BLACKWELL
Maxine Blackwell	NCSICA MAXINE BLACKWELL '52-'81 PRES
Barbara Bowden	NCSICA
Linda Bradberry	L. Bradberry 15th Anniv NCSICA
Neely Bruce	NCSICA Accompanist
Becky Carnes	Becky Carnes 1st Elem Chr NCMEA 1968
Martha Casstevens	NCSICA MARTHA CASSTEVEN'S NURSE '52-'82
Bob Chilton	Bob Chilton NCSICA 55th Anniv
Amy Davis	NCSICA
Diane Day	Diane Day NCSICA Nurse 15th Anniv
C.H. Duncan	C.H. Duncan NCMEA Industry Rep
Glenn Ellis	NCSICA 55th Anniv
Marta Force	Marta Force NCSICA 1973 Pres '81 -
Marilyn F. Grinwis	Marilyn Fox NCSICA 15th Anniv
Paul Fry	NCMEA CHORAL HONORS PAUL B. FRYE
Paul Fry	PAUL FRY REGISTRAR NCSICA '52-'80
Joyce D. Garrett	Joyce Garrett Eastern HS Choir 1972-99
Robert Gaskins	ROBERT B. GASKINS
Barbara Geer	Barbara Geer Pres NCMEA 1995-1997
Lara Hoggard	Dr Lara Hoggard NCSICA '52-'81
Lara Hoggard	NCMEA CHORAL HONORS LARA HOGGARD
Marshall P. Johnson	M P Johnson NCSICA 55th Anniv
Richard Keasler	NCMEA RICHARD KEASLER
Michael Kelly	NCSICA Accompanist
Barbara Locklear	NCSICA
Joe Lupton	NCSICA
Lee Mabe	Lee Mabe NCSICA 55th Anniv
Vera Malcolm	VERA MALCOLM NCSICA 55TH ANNIV
Bill McCloud	In Memory of Bill McCloud Southern Div.
Fred Meads	NCSICA
Cathy Moore	Cathy L. Moore NCSICA 15th Anniv
NCSICA Anniversary	NCSICA 55TH ANNIV 1952-2007
NCMEA	NORTH CAROLINA MEA
Fran Page	Fran Page NCMEA Pres 1977-1999
Dr. Clinton Parker	Dr. C Parker Conductor Advocate
Susan H. Powers	Susan H. Powers Hunt Chorus, NC 33 Years
Ann Pratt	NCSICA
Janet Pummill	NCSICA Accompanist
Hortense Reid	Hortense Reid NCMEA Pres 1971-73
Blonza Rich	Blonza Rich Elem. Chair NCMEA '87-'89
Alice Barlowe Robson	NCSICA
Kathryn Sauls	Kathryn Sauls NCSICA 55th Anniv
Anne Saxon	Anne Saxon NCSICA 55th Anniv
Ouida Shotts	NCMEA DR. OUIDA SHOTTS
Richard Southwick	RICHARD SOUTHWICK NCMEA 2001
Carl "Chip" Stam	NCSICA
Linda Torres	NCMEA LINDA TORRES
David Traynham	David Traynham Advocate
Eula Tuttle	Eula Tuttle NCSICA 1952-1968
J. Jerome Williams	In Honor of J. Jerome Williams
Preston Wilson	NCSICA

## MENC SYMPOSIUM SCHEDULED FOR CHATTANOOGA, JUNE 2-4, 2011

In partnership with the MENC, the University of Mississippi, and the History Special Research Interest Group of the MENC, the Music Department of the University of Tennessee at Chattanooga has organized a scholarly symposium on the history of music teaching and learning. The symposium will be held at the ChooChoo Hotel in Chattanooga starting on June 2 and extending through June 4th. The symposium is endorsed by the Tennessee Music Education Association.

There will be:

- More than two dozen read papers and panels on all aspects of the history of music teaching and learning; many presenters are from southern universities
- Attendance by the President of the MENC and the president of the Canadian Music Education Association
- Performance by the Chattanooga Boys Choir
- A presentation by **Roland Carter** and the Society for the Preservation of African-American Song
- Performance with area Sacred Harp singers
- Performance by the Eighth Regiment Band of Rome, Georgia
- A speech by **Charles R. Wilson**, a distinguished professor of Southern History at the University of Mississippi
- A banquet with music on the riverboat in the Tennessee River
- A reception and other activities at the ChooChoo Hotel
- Presentations by international attendees
- Samples of the newest publications on the history of music education

This is a special event, and your attendance is encouraged. Details may be found online at [www.GCSU.edu/srig](http://www.GCSU.edu/srig). If you have questions or would like to receive a detailed online brochure, e-mail the Symposium Chair, **William R. Lee** at the University of Tennessee at Chattanooga, [William-Lee@utc.edu](mailto:William-Lee@utc.edu). Graduate credit is being offered. Professor Lee's telephone number is 423.425.5269.

PERFORM TEACH CREATE

*discover*

UNC WILMINGTON DEPARTMENT OF MUSIC

Summer Music Workshops 2011

**PIANO** June 12 - 17  
**STRINGS** June 19 - 24  
**BAND** June 26 - July 1  
**JAZZ** July 17 - 22

**Piano, Strings, Band, please contact:**

Chris Johns, coordinator  
[uncwsmc@uncw.edu](mailto:uncwsmc@uncw.edu) • 910.962.2901

**Jazz, please contact:**

Frank Bongiorno, director  
[bongiornof@uncw.edu](mailto:bongiornof@uncw.edu) • 910.962.3395



[www.uncw.edu/music](http://www.uncw.edu/music)

AN EEO INSTITUTION

## IN MEMORIAM

### Julius Alexander "Sandy" Beam

**Julius Alexander "Sandy" Beam** passed away February 18, 2011 in Mt Airy NC. Beam was born April 20, 1937. He graduated from Roxboro High School in 1953, Appalachian State Teachers College in 1959 and later earned a Masters of Music Education degree from Appalachian State University. Beam taught Choral Music at all levels for Surry County Schools retiring in 1995 after 35 years of service.

Sandy served as director of music at First Presbyterian Church in Mt Airy for 44 years retiring in December 2010. Beam was also the director of VOCE, a community choral ensemble of note. VOCE was invited and performed at the November 2010 Convention of North Carolina Music Educators.

Beam was a lifetime member of both Music Educators National Conference and the American Choral Directors Association. Beam was an active member of the National Association of Teachers of Singing. Beam received the Lara Hoggard Award for Distinguished Service to Choral Music this past November from the North Carolina Chapter of the American Choral Directors Association.

Sandy was awarded an honorary brick on the MENC Walk of Fame, Reston Virginia, for his 25 year participation in the North Carolina Summer Institute in Choral Art summer choral music camp.

**SANDY  
BEAM**



Known for his warmth, generosity and sense of humor Sandy was a revered teacher both within his community and statewide. At his passing he had a full studio of both piano and voice students. His choral groups (of all ages) consistently received Superior ratings as did his voice students many of whom have progressed to professional performance careers and as respected public school music teachers. Beam was generous with his musical gifts, was well loved by his community and was in the process of writing a memoir of school related stories at the time of his death.

The Mt Airy community further honors his memory by establishing the Sandy Beam Memorial Scholarship Fund to allow opportunities for area youth to enrich their study of singing.

A Celebration of Sandy Beam's lifetime contributions to his community will be held May 28th, the proceeds of which will add to the scholarship created in his name. Contributions can be made to: Beam Scholarship, The Surry Arts Council, PO Box 141, Mt Airy, NC 27030

### Ray Edward Church

**Ray Edward Church**, 61, of Hickory, passed away on February 8, 2011, at Frye Regional Medical Center in Hickory. Born July 14, 1949, in Catawba County. He was the son of Elenoir Huffman Church and the late George Thomas Church, Sr.

In addition to his father, he was preceded in death by two brothers: George Thomas Church, Jr. and Gary Gene Church. Mr. Church had graduated with a Bachelor of Arts degree from the University of North Carolina at Chapel Hill and a Master of Music from the University of Miami. He taught in Nash County schools, St. Stephens High School and 22 years at the North Carolina School of Science and Mathematics. He also played the Oboe for the Ft. Lauderdale Symphony and was a Fulbright Scholar in Germany.

In addition to his mother, he is survived by two brothers: Larry Dean Church and wife Karen of Hickory, Richard Lewis Church of Lincolnton; and two sisters: Brenda Church Baker and husband Seth of Asheville, Pauline Church Troutman of Newton.

Memorials may be made to the American Liver Foundation, 75 Maiden Ln., Suite 603, Hickory, NC 28603.



NCMEA/NCSICA members attending Sandy Beam Memorial Service in Mt Airy February 27, 2011 Ned Shue, Lee Mabe, Patti Fulk, June Snow, June Beamer, Duane Best, Martha Brown, R. Clinton Parker, Rachel Dunn, Richard Keasler, Diane Shields, Teresa Allred, Marta Force Not pictured: Bobby Chilton, Carol Riggs

*Visit  
Our  
Website*



*at*

***www.ncmea.net***



## Dr. Faustina Lee Holman 1934-2011

Dr. Faustina Lee Holman was called home Friday, February 18, 2011 at Forsyth Medical Center. Dr. Holman was born October 7, 1934 to the late Alvis Thomas and Willie Mae Holman. She graduated from Atkins High School. Dr. Holman received her Bachelor of Science Degree in Education from Winston-Salem Teachers College. She continued her educational pursuits by earning a Master of Arts Degree in Music Education from New York University and a Doctoral Degree in Music Education from Temple University. She was a member of Mt. Zion Baptist Church. During her illustrious musical career, Dr. Holman taught in the Winston-Salem/Forsyth County School System, at Norfolk State University, and at Winston-Salem



State University. Dr. Holman was a retired Professor of Music Education at Winston-Salem State University where she taught piano and other music education courses. She also served as an accompanist for the University Choir and student recitals. Dr. Holman was an administrator at the university. Dr. Holman's love and passion for music was evident in her numerous

church activities and community performances, as she displayed her talent as a masterful pianist. Her other outreach programs included the Arts for Tots Program at Winston-Salem State University and the Sacred Music Institute Program at both Mt. Zion Baptist Church and First Baptist Church (Highland Avenue). She also served as guest pianist and vocalist at several churches in the community. Dr. Holman organized the Hand Bell Choir at Mt. Zion Baptist Church. Dr. Holman was the author of the Mix and Match Piano Book and was working toward completion of her second publication at the time of her death. She was a member of Alpha Kappa Alpha Sorority, Inc., National Women of Achievement, and the Dorcas Missionary Group of Mt. Zion Baptist Church. Dr. Holman was also affiliated with many musical organizations including the North Carolina Music Educators Association.

Christina Jennings (USA) • Rhonda Larson (USA) • Göran Marcusson (Sweden) • Marina Piccinini (Canada) •

## 39<sup>TH</sup> ANNUAL NATIONAL FLUTE ASSOCIATION CONVENTION



MANY FLUTISTS, ONE WORLD  
AUGUST 11 - 14, 2011

**Register now for the 2011 NFA Convention in Charlotte, N.C., and  
be a part of the year's most exciting global gathering of flutists**

- Honoring Lifetime Achievement Recipients Carol Wincenc and Trevor Wye and National Service Awardee Katherine Borst Jones
- Performances by many of the best-known artists and rising stars and top flute ensembles from around the world
- Gala concerts and recitals featuring classical, jazz, world, baroque, and new music
- Interactive workshops and lectures galore
- NFA Youth Flute Day with special programs for flutists ages 6-16
- Browse, play, and compare hundreds of flutes crafted by the finest flute makers plus accessories, music, recordings, and more
- Professionals, teachers, students, amateurs, exhibitors, flute enthusiasts, and their families are welcome.

For more information visit [www.nfaonline.org](http://www.nfaonline.org) or contact [conventionservices@nfaonline.org](mailto:conventionservices@nfaonline.org) 661-299-6680

Jean-Louis Beaumadier (France) • Paul Edmund-Davies (UK) • Guo-Liang Han (China)

Paula Robison (USA) • Maxim Rubtsov (Russia) • Omar Faruk Tekbilek (Turkey)

### COMMENTS FROM HALL OF FAME RECIPIENT Barbara Geer

I would like to express my sincere thanks to all of my colleagues past and present, and students who wrote in

support of my nomination for the North Carolina Music Educators Hall of Fame Award. Growing up, I had the great fortune of being influenced by many people whose lives reflected going above and beyond what was needed or expected. Among them were my parents who demonstrated to me daily the joys and benefits of working hard and using their talents, skills and means



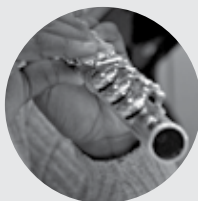
## Meredith's music programs offer:

**Personal attention** While we are one of the largest private women's colleges in the U.S., Meredith offers a 10:1 student-to-faculty ratio, small classes taught by exceptional professors, and a nationally-ranked academic experience.

**Resources** Music students benefit from guest performances and master classes by internationally renowned artists and excellent facilities for performance, practice, teaching and study.

**Flexibility** Meredith offers a variety of undergraduate music programs for women, leading to both Bachelor of Arts and Bachelor of Music degrees.

**Affordability** Meredith offers merit scholarships as well as need-based financial aid. Several prestigious music talent scholarships are available for qualified first-year music majors.



# MEREDITH

COLLEGE

For more information contact Fran Page  
(919) 760-8536, or email: [pagef@meredith.edu](mailto:pagef@meredith.edu)  
3800 Hillsborough Street, Raleigh, NC 27607-5298  
1-800-MEREDITH, [www.meredith.edu](http://www.meredith.edu)

*Meredith College admits qualified women students without regard to race, creed, national or ethnic origin, sexual orientation, age or disability.*

to enhance the lives of others. Due to the love and support of Ed, my husband, and Susan, our daughter, I was able to fulfill fantastic dreams for my students and accomplish more professionally (president of NCMEA, Southern Division and MENC: The National Association for Music Education) than I could have ever imagined. In addition, there were also many of my teachers/professors who went far beyond the time frame of the school day and who planned, on their own time, wonderful opportunities for student growth, both inside and outside the classroom. Then there are the many, many students from whom I learned that being a music educator was far more than just learning notes for concerts or contests – it was learning about life itself. With that said, as I reflect upon my 44-plus years of teaching, I realize how fortunate I was to have had so many opportunities to enrich the lives of my students and continue my growth as a music educator. There is no greater feeling than watching the musical development of students and seeing them mature into independent musicians.

Throughout my teaching career, I was extremely blessed to work with many administrators and fellow teachers who believed in the importance of music, saw how music could touch lives in a way no other subject could, and supported me with their suggestions, energy and time. I would like to express my sincere appreciation to all who have served and continue to serve NCMEA and beyond with great dedication and vision. I am extremely humbled to have been chosen as a member of NCMEA's Hall of Fame. Thank you, from the bottom of my heart, to those who supported my nomination and felt I was worthy of such a distinguished honor.

08-207



THE UNIVERSITY of NORTH CAROLINA

**GREENSBORO**

School of  
Music, Theatre and Dance

**performingarts.uncg.edu**

336.334.5789 • music@uncg.edu



## DEGREE PROGRAMS

### BACHELOR OF MUSIC

Composition  
Jazz Studies  
Music Education  
Performance

### MASTER OF MUSIC

Accompanying  
Composition  
Music Theory  
Music Education  
Performance

### DOCTOR OF MUSICAL ARTS

Accompanying  
Conducting  
Performance

### BACHELOR OF ARTS

### DOCTOR OF PHILOSOPHY

Music Education

## 2011-2012 Audition Dates

**December 3, 2011**  
**January 21, 2012**

**February 4, 2012**  
**February 24\*-25, 2012**

*February 25 is the last date to be considered for a music scholarship.*

*\*voice only*



# Recollections of a Ninety Year Old NCMEA Member

By CHARLES ISLEY

Here is a voice from the distant past, years before NCMEA was founded. My name is Charles Isley, past President of NCMEC (1961-3), former Section Chair of the Choral Section, former Section Chair of the Orchestra Section, an active member of the North Carolina Bandmasters Section, named to the NC Bandmasters Association Hall of Fame, and an Honorary Life Member of NCMEA. Last month I celebrated my 90<sup>th</sup> birthday and since then have spent considerable time reflecting on those ninety years. Very few of the current members of NCMEA will have heard of me, but may have known some of my colleagues. It is you in particular I have in mind as I write this.

I was born and reared in Cooleemee, N.C., a small textile town near Mocksville. My musical background consisted largely of hearing my mother sing as she kept house, playing 3<sup>rd</sup> trombone in the town band (a neighbor taught me to play), singing soprano in the Methodist Choir (later alto, tenor and bass,) and learning songs in school.

At age sixteen I enrolled in Davidson College, became a member of the ROTC Band, and played third trombone in the Wind Ensemble. James Christian Pfohl was my teacher. He started me on string bass and as soon as I had minimal skills placed me in the combined Davidson and Queens College Orchestra. I earned enough music credits to meet minimum requirements for teaching music in North Carolina public schools, and graduated from Davidson College in 1942.

World War II had begun and I tried to enlist in the Army but was declared physically unfit for military service. There were seemingly dozens of openings in public schools for band directors, and Cecil Brodt of Brodt Music Company in Charlotte advised me to look seriously at an opening in Waynesville. This program was young and the community and school support was strong. It turned out to be exactly the place for me and I was hired to teach band and mixed chorus. Gasoline rationing prohibited band contests as well as professional activities and

I spent the next three years learning more from the students than they learned from me. I married one of my students just before being reclassified by the Davie County Draft Board and drafted into the U.S. Marine Corps. The war ended soon after I completed basic training in Parris Island, and a year later I was back in Waynesville with my wife and daughter, Elizabeth Ann.

Professional activities resumed as the war ended, and I became a member of three of the disparate organizations that had existed before the war: band, choral, and music education. The Music Education group led the way in efforts to combine all of the professional groups under one umbrella organization. The band directors resisted momentarily, concerned that they might lose their autonomy, but in due time the North Carolina Music Education Conference was formed, later renamed The North Carolina Music Educators Association as schools were integrated.

I recall working on committees with Dean Altvator (Woman's College/UNCG), Gordon Nash and William G. Spencer (Appalachian State Teachers College), and Earl Beach and Kenneth Cuthbert (East Carolina State Teachers College). Cuthbert left to become Dean of the School of Music at North Texas State University and before leaving told me to let him know if ever I wanted to pursue a doctorate there. Little did I know that years later he would grant me a teaching fellowship which enabled me to make my way and earn an Ed.D degree.

At this point I would like to name some of the music directors who were close friends of mine while I was an active member of NCMEC, then NCMEA. I'll begin with the Band Section and Captain James Harper who was well known nationally for the outstanding band program he had developed in Lenoir. He was also a member of the prestigious American Bandmasters Association in recognition of his accomplishments. He was my mentor in many ways while I was a young teacher, and a personal friend of mine until his death. The next person I

want to mention is Joe DeNardo, at Lee H. Edwards High School in Asheville. He and Captain Harper were very different, but both taught me valuable lessons. Next is James Christian Pfohl of Davidson College. I knew very little about music before I began work under his tutelage. Then there was Lou Bean of Kannapolis, who still makes me smile even after all these years, and Joe Fields of Asheboro! On and on I could go: Herb Hazelman of Greensboro Grimsley; Bernie Hirsch of Marion; Earl Slocum of UNC (what a wonderful musician, arranger and gentleman); and Herb Carter (East Carolina).

Then there was Dick Southwick. I knew him for his work in Salisbury but many of you will know him for the work he did in NCMEA. What would we have done without him! And on a personal note I include Bob Campbell, my co-director. I could never have accomplished alone what we did together. Next, I would be remiss if I failed to mention Kathryn Siphers at Drexel. Women directors were comparatively few at the time, and during my seventeen years as Director of Bands at Appalachian State (Teachers College then University) she sent more instrumental music majors to us than any other director. They were well prepared and many became school band directors. I never had the pleasure of meeting Pat Garren (Asheville), but followed her outstanding career in the Journal.

Another director I felt privileged to know was Marvin Davenport. I first met him while he was at Freedman High School in Lenoir, and later when he moved to Charlotte he invited me to judge band contests in the area. About this time North Carolina Colleges were making the transition to multipurpose regional universities and the first black student to enroll at Appalachian State University was a member of the band. I was glad to have had a mentor like Marvin.

I must be sure to recognize the music merchants and instrumental repair men: Cecil Brodt, Charles Glass (Asheville), C. H. Duncan, Phil Separk, Belford Wagner, Ted Barnett, Jack Howren, Bob Love, and Jack Newton. Just try to imagine all they have done for us!

The grading levels one through six for contests came into play in 1950 and at first only three bands played in the highest level, grade six: Lenoir High

## RETIRED MEMBER FEATURE

School, Greensboro Grimsley High School, and Waynesville Township High School. All made superior ratings. A year or so later the band from Broughton High School in Raleigh (Robert Barnes) and the band from Elizabeth City (Scott Calloway) moved up. The week-long contest was held each year in Greensboro beginning on Tuesday with the grade 2 bands, and closing on Friday night with the grade six bands. The adjudicators were usually members of The American Bandmasters Association. Directors could enter any level they chose and had to prepare four numbers in that level plus a march. A director who so desired to could play one number from the next higher level. Joe Fields always scared some of us by entering grade five and polishing a grade six number to play for his chosen number, playing it to perfection.

I don't recall any marching band contests in North Carolina during those early years. Each year the Waynesville Marching Band entered

the Southeastern Marching Contest in Bristol, Va./Tenn., competing with bands from six states. A. R. Casavant's Chattanooga Band always seemed the best to me. Prior to the contest each year all the bands paraded downtown. The Tennessee and Virginia state line ran down the center of Main Street, and as the bands marched past, one half of each band was marching in Tennessee while the other half was in Virginia.

And now for the Choral Section. What wonderful memories: Eula Tuttle (Greensboro Grimsley), Paul Fry, (Albemarle), Maxine Blackwell (Kernersville), Charles Taylor (High Point) Glen Starnes (Raleigh) and many more. When I was Choral Section Chairman I invited Lara Hoggard to the state festival to conduct the Festival Chorus. I had met him the previous summer at a Fred Waring summer workshop in Pennsylvania, and he agreed to come. He asked for an orchestra to accompany several of the numbers he chose, and fortunately two of the best school orchestras in the state were

close by: High Point (Virginia Frank) and Greensboro Grimsley (Kim Harriman). They were happy to comply and the event was a huge success. I became so thrilled with the result that I went back to Waynesville and convinced some of the sixth grade students to select an orchestral string instrument instead of a band instrument when they entered the seventh grade. The Choral Section was so appreciative of Hoggard that they invited him back time after time, and he eventually moved to UNCCH to do choral music, becoming a strong force for choral music in this state.

The mixed chorus at Waynesville performed a variety of standard choral works and entered the contest each year in grade six. I'd like to name one of the numbers we sang: "Glorious Everlasting" by M. Thomas Cousins.

I mention this number because Cousins was a native North Carolina composer born in Durham, a charter member of the North Carolina Symphony (first trumpet), Band Director at Morganton High School,



**SUPERSCOPE®**

**PSD410**  
\$799

**PSD450**  
\$1199

### Superscope 400 Series of Music Practice and Digital Recording Systems

The tools, performance, and high quality necessary for **musicians, vocalists, students** to improve, and for **educators** to save time.

RECORD WAV OR MP3 FILES TO SD CARD OR HDD

BATTERY OPERATION FOR TRUE PORTABILITY

CREATE PRACTICE LOOPS

VOCAL REDUCTION

FILE EDITING

USB FOR EASY TRANSFER OF FILES TO PC OR FLASH DRIVE

LARGE COLOR LCD FOR EASY OPERATION

OVERDUB & PUNCH IN/OUT

TEMPO & KEY CONTROLS

PRO INPUTS/OUTPUTS

Superscope Technologies • 1508 Batavia Avenue • Geneva, Illinois 60134-3302 • Phone 800.374.4118 • Fax 630.232.8905 • [www.SuperscopeTechnologies.com](http://www.SuperscopeTechnologies.com)

## RETIRED MEMBER FEATURE

Composer in Residence and professor of Theory and Composition at Brevard College, and Composer in Residence for the Greensboro Schools. His *Moses Symphony* was created for the combined Grimsley High School Band and Chorus. Later on I performed it at Appalachian State University with the combined Watauga Community band and Appalachian Chorale under the direction of Clinton Parker.

In 1954 I started a string orchestra in the seventh grade and later was elected Chair of the NCMEA Orchestra Section. The Section was small due to the paucity of orchestras at the time. I had been able to recruit thirty two students to play orchestral strings, consisting of twenty two violins, four violas, four cellos, and two string basses. I spent the summer studying orchestral strings, and in the fall invited Virginia Frank to drive up from High Point several times on Saturdays and rehearse the group, later pointing out to me any problems I was overlooking.

The school schedule allowed me to rehearse the orchestra for an hour each day, five days per week, and in the late

spring the strings were combined with the best wind and percussion players from the high school Wind Ensemble to present their first concert. The full orchestra performed the following year at the Southern MENC in New Orleans. About that time someone in Waynesville found a Lyon and Healy concert grand harp in the attic and donated it to the school. We sent it to Chicago to be overhauled, and three students were given instruction. Occasionally Bob Campbell took them to Converse College on Saturday to take lessons from harpist Lucy Harper, Captain Harper's daughter. One student received a scholarship to Cincinnati Conservatory after graduating from high school.

In 1958 I became band director at Appalachian State Teachers College. I also taught applied brass, instrumental methods, conducting, and occasionally other classes. The college was growing rapidly, and the Music Department kept pace with that growth. We hosted the Northwest North Carolina Band Clinic each year for seventeen years and I was one of the founders and first director of Cannon Music Camp.

I retired in 1978 and three months later began teaching instrumental music in the Watauga County Schools. Retiring teachers at that time, could under certain conditions, continue teaching and draw two full salaries. Some years earlier, at the request of various people, I had organized an orchestral strings program in grades six through twelve in the Watauga County Schools and now I was able to teach in that system. I taught for seven years and retired again. The orchestral program in the Watauga County Schools has grown and is doing well today.

Along with several local musicians I helped organize a community band in 1987 and we gave our first concert in the spring of 1988. Not long afterward my wife of fifty years was diagnosed with Alzheimer's Disease. At first I thought I could care for her and continue with the Community Band but soon realized that my wife's needs were too great. I dropped everything and devoted all my time to her.

During her illness she seemed to know that I was with her and although she lost her ability to talk was able to show by her mannerisms that she was content. She died peacefully in 2000 with her family present. Prior to her illness our oldest daughter had been killed in an auto accident in 1975 when she was twenty nine years old and my wife was forty five. I have often wondered if there was any connection between that tragedy and my wife's illness.

In the past ten years I have been blessed with good health except for pesky senior moments. Like all of you who are retired, I love seeing students from bygone days and bask in their memories and achievements. I have traveled to places in the U.S., gone on an expedition to Antarctica and on a couple riverboat trips in Eastern Europe. I sing in the Chancel Choir at Boone United Methodist Church, conduct a Men's Chorus there, play trombone in the Community Band, and sing in a Barbershop Quartet.

My two remaining daughters and their husbands, five grandchildren and three great grandsons provide me with lots of family time. I enjoy keeping up with activities reported in *The North Carolina Music Educator* and marvel at all the Association is doing. I hope you have enjoyed this little treatise as much as I did writing it.

### **"TUNE UP" YOUR MESSAGE**

*Place an Ad  
in the Next Issue of the  
North Carolina Music Educator*

Reach thousands of professional and  
student music educators throughout

*North Carolina*

**For Ad information, contact:  
Linda Sabella - Advertising Representative**

**3006 Abdella Street – Tampa, FL 33607**

**Phone: 813.876.9413; Fax: 813.259.2503**

**Email: [ncads1@tampabay.rr.com](mailto:ncads1@tampabay.rr.com)**



**Department of Music**

*It's Not Too Late*

*Scholarship Auditions*

*Includes*

**Academic Performance Scholarship**

*Renewable scholarship of \$3,000/year*

**Public Performance Program Scholarships**

*Renewable scholarships for out-of-state students*

For more information and audition requirements,  
visit our Web site at [www.etsu.edu/music](http://www.etsu.edu/music) or call 423-439-4270

*Upcoming Concerts*

Invitational Chamber Winds Festival • March 18 – 19, 2011

Tennessee Bandmasters Association Hall of Fame concert • Friday, April 8, 2011

*TMEA conference at Opryland resort, Nashville*

*Featuring the ETSU Wind Ensemble, Dr. Christian Zembower, conductor*

Bartered Bride by Bedrich Smetana • April 14, 16, and 17, 2011

Jazz @ the Culp • April 29, 2011

Alumni Band Concert • April 30, 2011

***Congratulations to***

*The ETSU Chorale, under the direction of Dr. Thomas Jenrette, will take a concert tour of Austria and Hungary this coming March. The Chorale will depart for Budapest March 5 and return March 16. They are look forward to performing a joint concert with a professional choir in Hungary and to singing at St. Peter's Church in Vienna.*

# EFFECTIVE RECRUITING METHODS AND STRATEGIES FOR COLLEGE AND UNIVERSITY BAND PROGRAMS

By **SAMUEL ROWLEY**, *Associate Director of Bands  
North Carolina Central University*

While effectively building a great band program on a collegiate level can be a difficult task, it is definitely possible through strategic planning and effective recruiting strategies. Gone are the days when lone advertisement through a poster in the music building will convince students to join the band program (Romines, 2003). When a program is unable to rely on reputation alone, effective recruitment strategies are a band's survival mechanisms. With the requirements increasing to receive a college diploma and other activities on campus becoming more popular, band recruitment is much harder than it used to be. It can become even harder once students realize that the band is expected to provide service to the collegiate community.

This consistent service can include anything from sporting events to events for financial donors and supporters. Once students develop and understanding their responsibilities as a band member, many students find this to be a challenge.

Discovering that they are more than just regular students or spectators is sometimes too much of a commitment. Recruiting students to join the band can be a very stressful process for collegiate band directors; however, if provided with the proper resources this process can be simplified. In order to recruit quality students, collegiate band directors must recruit through outstanding band performances, effective communication, hosting festivals and clinics, etc.

By involving these methods into the recruitment process, the recruitment aspect of the college and university band will improve. However, there is still very limited research in the area of effective recruitment strategies. This article is intended to provide information as well as implications for further research in the area of recruitment methods for college and university bands.

**SAMUEL  
L. ROWLEY**



### ***Recruiting through performances***

Unlike other campus organizations, the band program is more likely to be called upon to perform for events that are expected to enhance the college or university in some way. These performances require students to create time within their schedules to become available for mandatory events. The challenge is that this can be problematic for many students. The balance between academics and band performances can prove to be a demanding task. However, performances are effective recruitment tools. With colleges and universities becoming more aggressive recruiters, it is vital to utilize effective recruitment tactics.

Some band directors may lessen the performance demand by turning down performances such as parades, community events, and university events. However, it is important to keep in mind that these events have the potential to provide exposure to the band program. Such events can serve as effective recruitment tools both for the band program and the college or university. Whenever a performance opportunity is presented to a band, the director should seriously consider those performances.

Students are often encouraged to inquire about the band program when they have been impressed through performance. When students are emotionally drawn to the band program, their desire to join the band often overrides the responsibility of being

a collegiate musician and student. There are, of course, students who are not difficult to recruit, like those who have grown up within the band program with dreams of performing and participating in a college band program (Romines, 2003). Recruiting can begin years before students are old enough to join band (Schilf, 2008). Many times these future students were children who grew up watching and hearing the band perform, thus being a reason to begin recruitment efforts at an early age. College and university band directors must network with local band directors to ensure that students are exposed to collegiate band programs at a young age.

Exposing students to music in the early years is very instrumental in establishing consistent recruitment to college band programs. Depoy (1999) states, "From the time students enter middle school and high school they should be exposed to music and the opportunities that music offers to students through college" (pg. 9).

This statement is important because collegiate band directors should be actively involved in the recruiting process from the time musicians are in their youth. Collegiate music directors should also personally visit schools on a regular bases. When the director visits these schools, he/or she should have recorded performances or examples of their band program as well. A video presentation highlighting band activities is an important method for recruiting (Romines, 2003). By highlighting your band's best performances, those students would receive a visual of exactly what your band program has to offer from a musical and showmanship perspective.

### ***Effective Recruiting Strategies through Technology and Communication***

Utilizing technology through the use of a band website is an effective communication tool. Website information is an inclusive method for providing insight on a program as well as providing information regarding audition requirements and dates. Creating and maintaining a website for your ensemble will improve your band recruitment process (Schilf, 2008).

In our current times, many high school students own or have access to a computer. By maintaining a band website, a band director is able

to recruit and communicate with students from all around the globe. I have noticed that many directors are utilizing social networking sites like Facebook, MySpace, and Twitter. These social networking sites are great in communicating with prospective recruits because many students use these sites as a form of discovering new groups and socializing with their peers.

This past year, I created a page on Facebook for the North Carolina Central University band program. This page was used to communicate important events of the NCCU band program (clinics, music festivals, scholarship audition dates, etc.) to high school students throughout the state of North Carolina. Through this website, I was able to upload audio files, photos and videos of our band program at North Carolina Central University.

Within one week over 400 middle and high school students visited and requested information about our band program through the Facebook site. As a result of this site, our band program was able to recruit many local students from North Carolina. This method of communication served to be an effective recruitment tool for the North Carolina Central University band program.

Creating a recruitment form is also a resourceful way of communicating with potential band members. According to Schilf (2008), "Designing and implementing recruitment forms is an excellent way to recruit musicians to your program" (pg. 55). I strongly agree with this statement. In my experience as a band director, I have found this method to be the most effective method of communication.

By designing and implementing a recruitment form, band directors compile important information about potential members such as names, home address, phone numbers, email address, intended major, and instrumental experience. By utilizing and developing a recruitment form, directors can be aware of what to expect from the student/recruit. Recruitment forms are easily accessible and can be utilized by student leader organizations such as Tau Beta Sigma and Kappa Kappa Psi, organizations that are specific to building greater bands. Members of these organizations can be in charge

of recruiting students at various events by addressing high school groups that may be participating at musical events at the college. Members can utilize that time to talk to students about what instrument they play, their experiences in a college band program as well as the benefits to becoming a band member in college. Students are then more interested in learning about the program and readily give their information in hopes of learning more about the college band program.

Recruitment forms are easily managed when printed on index size, cardstock pages. Recruiters also provide small pencils or pens to the students as writing utensils. Usually a recruitment form asks for general information such as the student's name, phone number, grade, instrument and address. More information will be provided and sent to recruits via US postal mail. On a more personal level, the form asks for the student birthdate and NCCU will send cards with birthday greetings to each student. Students are often impressed by a band program remembering their birthday. This gesture demonstrates a program's attention to detail as well as a genuine concern for the well being of the members in the band program. Birthdays are special to our band program and they will be explained later in the paper when strategies for increasing student retention are discussed. Student leaders also devote an hour a week in the summer months to call high school juniors to provide them with further information about the band program. While I would agree that the director has much to do with recruitment as well as retention, high school students who hear personal accounts of student experiences in the band program assist in giving participation in a collegiate band program a new meaning.

Outside resources like the American College Testing reports is a helpful resource for obtaining information about high school juniors and seniors. These reports provide detailed information on potential students' interest in the college, their previous instrumental musical background, and their interest in continuing band at the college level (Davis, 1989).

By utilizing this type of recruitment, directors will have a better idea of the statistics regarding

students that would like to participate in the band program or about their musical talents for when they visit a school for recruitment purposes. This process is also important because it gives the director a hint of the potential instrumentation of their band for the upcoming season. Experience with working within the public school system proves that high school counselors are more than willing to assist with the recruitment process as well. Having a relationship with school personnel, like school counselors, is important. School counselors spend a lot of time with students and they are extremely aware of student interest as compared to other school officials and administrators.

Prior to a high school visit, directors should speak with school counselors and obtain a list of students who currently participate in the band program or who are musically talented and would potentially be good band members. Recruitment also works similarly on a collegiate level. College counselors are often willing to provide a new student admissions list so that the band program can send a letter of welcome to all new students (Davis, 1989). This method will provide information for all students, even those who the band program was unable to reach.

### **Roles in the Recruitment Process**

The roles of musical directors are very important in the recruitment process. According to Townsend (2004), "Many students are encouraged to participate in band due to the influence of the director, and continued membership because they liked the director." (p. 65). Directors should always strive to have an infectious personality and possess key people skills. In the recruitment process these attributes are important to recruiting top tier student musicians. In many instances, some musicians will join a band program not because of the band's performance reputation but because they really enjoy interacting with the band director.

As a result of setting an ideal environment when students really enjoy being around the director, the program will flourish and the band program will retain those students.

In addition, current students who are already enrolled at a university can also enhance the current recruitment



## FEATURE: RECRUITMENT STRATEGIES

process. Often times, potential band students can easily slip into college unnoticed, never to be recruited (Davis, 1989). This is a common problem that many band programs have experienced over the years. The best way to remedy this situation is to obtain a new student admission list from the registrar's office (Davis, 1989).

By obtaining this list, directors can develop an effective strategic plan of ways to recruit these students. This past year at North Carolina Central University, our band program hosted our first ever band recruitment day. This event was created not only to recruit interested high school students to our band program but to also recruit current North Carolina Central University students. The program was a success and because of this event many of those students are planning to join the band program this upcoming fall.

Another way that directors could have an impact in the recruitment process is by being visible in the

college community and supporting students in their various endeavors. Band directors who are available during their office hours and regularly attend sporting events to support the student body are already on their way towards developing a recruiting program (Maltester, 1983).

### ***Hosting Band Festivals /Clinics to Effectively Recruit***

Davis (1989) agrees that another way a band program can effectively recruit students is by hosting high school musical instrumental events including marching band festivals that attract hundred of high school seniors to campus. During these festivals or clinics, band directors have the chance to highlight the strong points of their university and band program.

I have witnessed several band programs throughout the years that have used the hosting of festivals as their primary recruitment tool. As previously mentioned, festivals serve as opportunities for directors and students to actively recruit through recruitment

brochures, packets and information provided through recruitment cards. In addition, this can also be a perfect time when directors may want to perform and expose their band program to the visiting musicians. This will give those students an idea of the quality of program they will more than likely be involved with in the future.

### ***Using Scholarships as Attractive Incentives to Effectively Recruit***

Offering musical scholarships to students who are both *talented* and *dedicated* can also serve as an outstanding recruitment tool. According to Davis (1989), "Once the students are in the band program, we use enjoyable and profitable incentives to keep them motivated." (p. 73). Music scholarships play a major role in students being involved in band at the college or university level.

In our current musical competitive market, talented musicians will tend to attend universities based on the amount of scholarship dollars being offered. Unfortunately, scholarships are restrained by the college or university budget. Convincing officials that the band program is vital to the overall success of the college or university is absolutely necessary to secure funds for recruiting quality musicians. Collegiate band directors should stress, to their administrators, the importance of having music scholarships in order to stay competitive in attracting the best musicians to their university. If a college or university is the only competitive school in the area, scholarships have the potential of making all the difference in band membership on a collegiate level.

A student may be more susceptible to accept an offer in state to avoid out of state fees if no funds are available (Depoly, 1992). This task is often difficult because there are so many other priorities on a college campus and politics has much to do with the allotment of college or university funds. As a result of offering talented student musicians scholarship money, the overall musicianship and performance aspect of your ensemble will improve.

### ***Conclusion***

"While the primary responsibility of the college instrumental music instructor is to teach, he or she must maintain a consistent level of quality students" (Deploy, 1992). Recruitment



*Leaders in Music Education for 70 years!*

**SE PARK MUSIC**

**Hours: Monday - Friday 10 am to 6 pm**  
**Saturday 9 am to 5 pm**

**BUILDING BETTER BANDS**  
**A WORKSHOP FOR DIRECTORS**  
**June 23 and 24, 2011 at NC School of**  
**Science and Mathematics, Durham NC**  
**Co-sponsored by: Hal Leonard and Conn-Selmer**

**CLINICIANS INCLUDE:**

- Tim Lautzenheiser
- Paula Crider
- Colonel Lowell Graham
- Mike Sweeney

**Qualifies for Educator Renewal Credits!**

**636 West Fourth Street Winston-Salem, NC 27101**  
**Phone: 336-723-0794 or 800-721-0794**  
**Fax: 336-723-1611 Web: [www.separkmusic.com](http://www.separkmusic.com)**



**Register Now!**

## FEATURE: RECRUITMENT STRATEGIES

is a vital, necessary part of being a band director. The task is also enormous and can become overwhelming.

Therefore, having a team of individuals to assist with this process as well as an efficient plan will assist in making the process run smoothly as well as to produce as many talented, dedicated musicians as possible. The reality of recruitment is sometimes grim. A director and his or her staff can actively recruit with great intentions of providing an enhancing experience for the student as well as the student's family; an experience that the family can trust in and be assured that musical practices and performances will be carried out with the student's best interest in mind.

However, often the reality is that only 10-15% of students who are actively recruited will actually attend the university. This can become a disheartening reality for the director as well as the students who are assisting with this process. Directors, however, must continue to approach the recruitment process with a positive outlook and the best intentions possible.

It is important for the director to be committed to the program as well as the missions and goals of the program and to stay encouraged when recruitment is not as successful as they may have hoped. Recruitment can be successful, but it is possible that until the band program gains local and national recognition that the process will be slow.

Nevertheless, the enrichment and education that a collegiate band program can provide is one that makes a student's collegiate experience enhancing and memorable. Every student deserves the chance to adjust to college life with fellow band members while artistically expressing themselves through music and performance. Extensive recruiting, attractive incentives, and workable rehearsal schedules (Davis, 1989) builds greater bands and increases member retention.

In closing, many of the recruiting concepts I've discussed in this article are not my original ideas; however, the concepts discussed in this article are philosophical recruiting beliefs that I've learned over the years from some of the most prominent band directors in the

wind band field. Because of the lack of research done in the area of effective band recruiting techniques, I'm grateful to share my research findings with my fellow colleagues and music educators. I hope the information I've provided you with in this article will be beneficial to building your band program into a successful program that is capable of reaching apogee heights.

### References

- Hunt, J. (1977). Effective band recruiting. *The school musician*, 48, 53.
- Schiff, P. R. (2008). The hard work of recruiting and retention. *The Instrumentalist*, 62, 55.
- Madsen, C.K., Plack, D.S., & Dunnigan, D.P., (2007). Marching band

recruitment organization for the university-a case study. *Journal for Band Research*, 43,

Davis, J. S. (1989). Recruiting ideas from a program that works. *Instrumentalist*, 45, 73.

Maltester, J. F. (1983). Recruitment and retention. *Jazz Educators Manual*, 15, 16-17.

Davis, J. S. (1989). Recruiting ideas from a program that works. *The Instrumentalist*, 45, 73.

Romines, F. D. (2003). Recruiting suggestions. *The Instrumentalist*, 58, 112.

Townsend, B. (2004). College marching band members: "recruitment and retention". *The Instrumentalist*, 39, 65.

Depoy, B.W. (1992, 1993). Recruitment: ideas to make it successful. *National Association of College Wind and Percussion Instructors Journal*, 41, 9-10.

### ABOUT THE AUTHOR

**Samuel L. Rowley** is currently serving as Associate Director of Bands at North Carolina Central University in Durham, NC. His responsibilities in the Department of Music include assisting with the administration of the Marching Band, Symphonic Band, Pep Band, and Chamber Ensembles. Mr. Rowley also serves as the Chapter Sponsor of the Zeta Sigma Chapter of Kappa Kappa Psi.

He is a native of Belle Glade, Florida where he graduated from Glades Central Senior High School. He received his Bachelor of Science degree in Music Education with honors from Florida A&M University, where he was a conducting student of Dr. Julian E. White and Dr. Shelby R. Chipman. Mr. Rowley received his Masters Degree in Music Education with an emphasis in Instrumental Conducting with honors from the University of Illinois at Urbana-Champaign where he was a conducting student of Prof. James Keene and Dr. Joseph Manfredo. Mr. Rowley is currently pursuing a Doctorate degree in Music Education at Columbia University in New York City.

Prior to his appointment at North Carolina Central University, Mr. Rowley served as an instrumental music educator in the Atlanta-Dekalb county school system for three years. He helped develop the Southwest Dekalb High School and Chapel Hill Middle School into

one of the finest band programs in the country. His bands at Southwest Dekalb High School and Chapel Hill Middle School received straight superiors at both Marching and Concert band festival every year that he was director. The SWD band has performed at the 1996 Atlanta Centennial games, Niece, France, Macys Day Parade, GMEA In-Service Conference, 20<sup>th</sup> Century Fox Movie "Drumline", BOA National Marching Festival, Tournament of Roses Parade, and many other important events.

Mr. Rowley is a member of Kappa Kappa Psi National Honorary Band Fraternity, Phi Mu Alpha Professional Music Fraternity, Music Educators National Conference (MENC), National Band Association (NBA), Collegiate Band Directors Association (CBDNA), International Trumpet Guild (ITG), and the Dekalb County Rotary Club. He is also a member of the Free and Accepted Masons, Royal Arch Masons, Knights Templar Masons, and 32<sup>nd</sup> Degree Council of Masons. Mr. Rowley has worked with some of the finest wind band conductors in the world such as James Keene, Eugene Corporon, James Croft, William P. Foster, Timothy Reynish, Alan Bonner, and many more. Mr. Rowley maintains an active schedule as an adjudicator and clinician. He is active as a conductor and clinician for many middle and high school band programs across the country.

# BANDMASTERS REPORT

By JAMES DAUGHERTY, NCBA President

Just like finishing a chapter of a great book on an even better vacation, we are nearing the end of another chapter of our musical career, and with it the transformation of this school year from one end to the other will soon be complete. If we were to re-read this chapter or to look at all the memories stuffed in this year's suitcase, there would be so much to see. Those beginning sixth grade band students that produced "joyful noises" in August are almost our seventh grade band, the first smells and cutting of the grass signals the time to begin thinking about the marching band's show for the next year, and the lives of thousands of students in North Carolina band rooms are forever changed because of the difference band makes in their lives every day. The completion of our Concert Band MPA in each district just a few weeks ago is a milestone within itself giving us a time of reflection on one of the most prepared concerts our students give all year.

This time of year can be such a reflective time as we transform from one year into the next. We see our eighth graders and our seniors move on to the next chapter in their lives while remaining are new beginners, new freshman, and those faithful students who make a commitment to band who are the very core of our success. What great chapters are contained in the journey we travel each year!

### **North Carolina Honors Band Clinic 2011**

Along our journey to completing this successful year will be our 2011 All-State Honors Band Clinic, which will be held on the campus of the University of North Carolina at Greensboro **April 29 – May 1, 2011**. Our clinicians will be **Sean O'Loughlin** for the Middle School Band, **Jay Bocook** for the High School Band, and **Dr. Kevin Sedatole** for the Senior High School Band. In addition to seeing these master conductors work with our students many of our state committees will be meeting, the North Carolina Chapter of the **American School Band Directors Association** will meet, we will have a general meeting



**JAMES  
DAUGHERTY**

of our NCBA membership, and you will get to see some of our most recent **Hall of Fame Inductees** be formally recognized just prior to the concert.

**Sean O'Loughlin** will join us to conduct the **Middle School (6-8) Honors Band**. O'Loughlin is a fresh voice and a rising name in the music world. Vibrant rhythms, passionate melodies, and colorful scoring characterize his music. Commissions from the Boston Pops Orchestra, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra highlight and showcase his diverse musical abilities. As a conductor, he has led performances with the Boston Pops Orchestra, the Hollywood Bowl Orchestra, the Minnesota Orchestra, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Houston Symphony, and the Seattle Symphony amongst others. He was the assistant conductor and arranger for a production of Sgt. Pepper Live in Las Vegas featuring the band Cheap Trick. O'Loughlin is also the music director and conductor for Cheap Trick's Dream Police Live Show. As an arranger and orchestrator, he has worked with such artists as Natalie Merchant, Chris Isaak, Feist, Blue Man Group, Pink Martini, Brandi Carlile, Belle and Sebastian, The Decemberists, Josh Ritter, Gloria Gaynor and others. The Los Angeles Times calls his orchestrations "...colorful" while adding "...even more dimension..." to the compositions. Daily Variety heralds O'Loughlin's writing as "most impressive" with a "wide range of coloring in the orchestra" that "adds heft and rolling energy". Through his growing number of commissioned

and published works, O'Loughlin is excited to continue contributing to the rich history of orchestral and wind band literature. An annual ASCAP Special Awards winner, O'Loughlin was a composition fellow at the Henry Mancini Institute in Los Angeles, and holds composition degrees from New England Conservatory and Syracuse University. Carl Fischer and Hal Leonard publish O'Loughlin's music. O'Loughlin, his wife Dena and daughter Kate reside in Los Angeles.

**Jay Bocook** will conduct our **High School (9-10) Honors Band**. Bocook is the Director of Athletic Bands at Furman University and a native of Clearwater, Florida. A Furman graduate, he is recognized internationally as a composer, arranger, conductor and educator. Bocook also holds a Master of Music degree from Northeast Louisiana University. His most recent honor was received from Drum Corps International with induction into the DCI Hall of Fame for his long time work as the music arranger for the Garfield Cadets. Bocook's work has been heard during the 1984 Olympic Games in Los Angeles, the 1996 Centennial Olympic Games in Atlanta and the 2002 Winter Olympic Games in Salt Lake City, Utah. In the summer of 2003, his music transcriptions of noted film composer John Williams were premiered by the U.S. Marine Band in a concert at the Kennedy Center in Washington, D.C. and conducted by the composer. In addition, Mr. Bocook was a contributing arranger to the musical *Cyber Jam* that opened in London to rave reviews at the Queens Theater. In 1982, Bocook was appointed director of bands at Furman University where remained until 1989. He has served as Assistant Conductor of the Greenville Symphony Orchestra and remains a principal composer and arranger for Hal Leonard Corporation. He is the music arranger for the eight-time World Champion Garfield Cadets Drum and Bugle Corps. As for his involvement with the Furman Marching Band, Bocook hopes to continue the strong tradition of music making that is synonymous with Furman while empowering the students to create their own legacy. He envisions an organization on the "cutting edge" of the marching world; one that is a quality experience, both musically and visually, for the Furman community.



**Kevin Sedatole**, who serves as director of bands, professor of music, and chair of the conducting area at the Michigan State University College of Music, will conduct our **Senior High School (11-12) Honors Band**. Prior to joining MSU, he was director of bands and associate professor of conducting at Baylor University. Previous to his appointment at Baylor he served as associate director of bands at the University of Texas and director of the Longhorn Band, and as associate director of bands at the University of Michigan and Stephen F. Austin State University. Dr. Sedatole holds both the doctor of musical arts degree and master of music degree from the University of Texas at Austin. He earned his bachelor of music degree from Baylor University. His publications include: *One Hundred Years of the Michigan Marching Band*, published by the University of Michigan Press; "Michael Daugherty's Niagara Falls: A Conductor's Analysis" and "Gordon Jacob's Music for a Festival: A Conductor's Analysis," both of which appeared in *Teaching Music Through Performance in Band*; and "Expressive Conducting: What We Should All Know to Be Musical Conductors," which appeared in the Texas Music Educators Association publication, *Southwestern Musician*. He has conducted performances for the College Band Directors National Association, American Bandmasters

Association, Texas Music Educators Association, Michigan School Band and Orchestra Association, and the World Association of Symphonic Bands and Ensembles, as well as performances in Carnegie Hall. He is a member of the College Band Directors National Association, for which he serves as Southwestern Division vice president, the American Bandmasters Association, the Big 12 Band Directors' Association, the Michigan State Band and Orchestra Association, the Texas Music Educators Association, and the Texas Bandmasters Association. He holds honorary memberships in the Kappa Kappa Psi and Tau Beta Sigma National Band Fraternities, as well as the Phi Mu Alpha Sinfonia Professional Musicians Fraternity.

The entire North Carolina All-State Honors Band Clinic weekend would not be a success without many people who work tirelessly and most often behind the scenes. Our auditions site hosts are **David Deese** and **Wes Allred**; the audition chairs are **Brian Myers** (Middle School), **Keith James** (High School-9/10), **Ashley Wright** (Senior High-11/12); Clinic Chairs: **Julie Jordon** (Middle School), **Rodney Workman** (High School-9/10), **Jill Bennett** (Senior High-11/12); our state webmaster **Bill Pendergrass** for our online registration for auditions and clinic; the New Music Clinic chair, **Michael Wilson**; and our All-State Honors Band Clinic site hosts,

**Dr. John Locke** and **Dr. Kevin Gerald** of the University of North Carolina at Greensboro. Please be sure and thank all of these directors for their hard work and willingness to serve the North Carolina Bandmasters Association.

Our **New Music Clinic** has been a tremendous success in recent years. If you haven't been to an Honors Band Clinic in a while you may want to know that we now read all levels of music on Friday night and Saturday morning. Please bring your instrument and join in the great time of sight-reading all levels of great new band music. We often have a shortage of percussion supplies and low brass. If you can bring a few accessories with you or a tuba that would be great! We thank our friends in the music publishing industry for their support of our clinic and for sending us great titles to read and review. Remember that as you hear or play a piece you feel is appropriate for our state list that you fill out a rubric and leave it with **Mike Wilson** at the conclusion of the reading sessions. If you would like a work added to our list or moved on the list be sure you download a rubric from the state website under the MPA section and send that completed form along with a score to the summer meeting of the MPA Committee. This committee has worked very hard to insure that our state list is of quality and selections are in the appropriate level. It takes



SEAN O'LOUGHLIN



JAY BOCOOK



KEVIN SEDATOLE

## BAND SECTION

all of our participation to help make this possible. Every North Carolina Bandmaster is invited to participate in this process by talking with your district representative and sending in a rubric for additions or changes. If you have an interest in seeing what the committee does first hand in the summer, please contact the chair of the committee, **Mary May** at Mary.May@orange.k12.nc.us.

### **Solo and Ensemble/Summer Music Camp**

One very important opportunity for band students that can sometimes get overlooked as the year draws to a close is your district **Solo and Ensemble** event. Check for your district's dates and site hosts here <http://www.ncbandmasters.org/calendar.htm>. Solo and Ensemble is a great opportunity to afford students a chance to perform with an accompanist, as a duet, a trio, or as a small chamber group. Rules and regulations for Solo and Ensemble events are contained in the Constitution and By Laws which are on the state website. A second and equally important opportunity for band students is attending a summer music camp. We are fortunate to have live in a state where the opportunity for summer study in music is within a few hours reach of everyone from the mountains, to the piedmont, and the coast. The wealth of knowledge students will bring back from these summer experiences can stimulate excitement and enthusiasm beyond measure for your band program upon their return.

We have some exciting things planned for our conference next fall. There will be a few changes to the "usual line-up" as well as some very exciting performances from the **Palmetto Concert Band** (Columbia, SC) and the **United States Air Force Heritage of America Band** (Langley Air Force Base, Langley, VA). Be sure and check our state website ([www.ncbandmasters.org](http://www.ncbandmasters.org)) for the performing groups and clinic sessions when we start back up in August. We will also have a number of important business items to discuss during our business meeting, so make plans in advance to attend the 2011 North Carolina Music Educators In-service Conference November 12-15, 2011 in Winston-Salem. We know that there are many bands in our state that can do a great job performing at our In-

Service Conference. Please make plans to apply in the near future. It is a lifetime experience for you and for your students.

### **North Carolina Bandmasters Hall of Fame**

Nominations for the North Carolina Bandmasters Association **Hall of Fame** will soon be due. More information is on our state website under the Hall of Fame page. From there you may download the nomination form. Once completed, you will need to mail the nomination to **Mike Wilson** or scan and email it to him at [Michael.Wilson@bcsemail.org](mailto:Michael.Wilson@bcsemail.org). The President-Elect is responsible for the nominations. The deadline to submit nominations to Mike will be **July 1, 2011**. The names of the nominees will be included in the Conference edition of the North Carolina Music Educator. If you feel a person is worthy, download the form and nominate them now!

### **Building Better Bands – Summer Learning Opportunity**

**Separk Music**, the North Carolina Chapter of **American School Band Directors Association (ASBDA)**, **Hal Leonard**, **Conn-Selmer**, and the **National Association of Music Merchants (NAMM)** are sponsoring a summer workshop, *Building Better Bands*. The two-day workshop will feature **Dr. Tim Lautzenheizer**, **Col. Lowell Graham**, **Paula Crider**, **Michael Sweeney** (Hal Leonard), **Mary Luehrsen** (NAMM), **Jim Catalano** (Ludwig), as well as a performance by the **Triangle Wind Ensemble**. Hal Leonard will also be sponsoring a reading session of new music. (Bring your instrument!) The workshop will be held June 23 and 24 on the campus of the North Carolina School of Science and Math in Durham. The workshop is open to all band directors and future band directors. The registration fee will be \$100.00 covering meals and event activities. A hotel package has been arranged for \$57 single/\$28.50 double. Contact **Phillip Riggs**, [riggs@ncssm.edu](mailto:riggs@ncssm.edu) or **Drew Parker** at [dparker@separkmusic.com](mailto:dparker@separkmusic.com) for additional information.

### **Have A Great Summer!**

This school year "chapter" of our musical book is drawing to a close. When we finish this year, a typical high school senior has spent approximately 74% of their life in school and for many 25% of that time in the care of a great band director. We know that they have a host of memories of their band career, just as we did when we came close to graduation. As your seniors and eighth graders graduate remember the difference you've made in their lives just like you remember the difference band and a great band director made in your life. Take time this summer to enjoy yourself, relax, and rejuvenate. Cultivate time with family, friends, and colleagues. Celebrate your successes and look forward to new approaches. Take time to do something for yourself, you deserve it – band directors are very hard workers. Remember that you are a part of the greatest profession in the world! Plans and preparations must be made in advance as you take time off and enjoy your summer journeys, camps, and activities. When packing that suitcase up for the summer, remember that every day we put one more item into this "suitcase of life" and fill it with all kinds of stuff as we travel this journey. Whether packing for a summer vacation or for a new lifetime journey, remember that every single thing a band director does and every single item we put into that life suitcase makes a huge difference to us and to our students. No one thinks a single change of clothes in the carry-on bag makes a difference until the airline loses your luggage. One spare tire in the trunk doesn't make a difference until you don't have one. One by one, we make a difference! May this summer be just one short respite on your musical lifetime and journey – preparing you to come back next year with a different chapter to write on a fresh and new grand staff pulled from a great lifetime suitcase!

With much praise and thanks for all each of you do for North Carolina Bands and Band Students!



# UNC CHARLOTTE

is proud to introduce two new additions to our voice faculty



**DR. BRIAN ARREOLA**  
Voice and Opera



**DR. ALISSA WALTERS DEETER**  
Voice and Vocal Pedagogy

## UNDERGRADUATE DEGREES:

Bachelor of Arts in Music

Bachelor of Music in Music Education

Bachelor of Music in Performance

## AUDITION DATES:

Saturday, November 20, 2010\*

Saturday, January 8, 2011\*

Saturday, February 12, 2011\*

Saturday, March 26, 2011\*

Saturday, April 16, 2011

Saturday, August 20, 2011

\* Students auditioning on these dates may also be considered for music scholarships.



College of Arts + Architecture  
UNC CHARLOTTE

[www.music.uncc.edu](http://www.music.uncc.edu)



UNC CHARLOTTE

adamiscrupdesign



## ELEMENTARY SECTION

By SARAH MOSER, *Section Chair*

Programs, rehearsals, musicals, concerts, auditions, graduations---it must be springtime for musicians! I wish you well during this busy time of year, and I thank you on behalf of all those who benefit from your leadership and musicianship!

The elementary board met in February to begin planning for this year's conference. Conference session evaluations and the online conference survey results are used in making decisions and organizing this event. Mark your calendars now to attend the conference in Winston-Salem, November 12-15<sup>th</sup>.

Honors chorus co-chairs Beth Ulfers and Jana Winders are pleased to announce that Eugene Rogers has accepted our invitation to be this year's honors chorus clinician. Dr. Rogers is director of choral activities at Macalester College in St.

SARAH MOSER




Paul, Minnesota. Among his many impressive accomplishments are his work with the Harlem Boys Choir and the Glen Ellyn Children's Choir. More information can be found at <http://www.macalester.edu/music/choirs/conductor.html>. Audition information is available online by visiting the NCMEA website, and using the "sections" tab, "elementary," and "elementary honors chorus."

The board hopes that another conference highlight will be the performance of an elementary group. Do you have a chorus at your school, an Orff ensemble, a recorder consort, or other such group that you could share with our membership? Many elementary teachers have long expressed a desire for a performance at our conference by the types of students with whom we all work on a daily basis. For more information, you can contact me at [smoser@tcsnc.org](mailto:smoser@tcsnc.org), or visit the NCMEA website, using the "conference" tab, "members," "conference performance application." (note that the application deadline will remain open for this until late summer) Directors must be members of NCMEA to apply.

It's not too early to be thinking of an outstanding colleague who you might wish to nominate for our elementary teacher of the year award. Criteria and nomination procedures can be found online by using the "sections" tab, "elementary," and "elementary awards." The deadline for nominations is September 1<sup>st</sup>. I hope each of you has those moments when a student, parent, or colleague affirms the great job that you are doing. This is your opportunity to help do that for another.

The New York Philharmonic has created a fantastic website sure to please you and your students. Visit the game room (look for Mozart's picture) at [www.nyphilkids.org](http://www.nyphilkids.org). You will find a dozen different games ranging from "make your own instrument," to an "orchestration station." I have used these games with whole classes via an LCD projector, as a bonus activity when students finish a technology project early, and as a link on my classroom webpage. They are easy to understand, educational, and fun for grades 2-5. Game on!

Upcoming elementary board meetings are scheduled for Saturday, April 30<sup>th</sup>, at UNCG, from 9:00-12:00, and Saturday, August 20<sup>th</sup>, from 9:00-12:00. We meet in the music education lab, and anyone is welcome to attend. As always, you can also submit your thoughts or questions to the board by emailing me at [smoser@tcsnc.org](mailto:smoser@tcsnc.org). We'd love to hear from you!



**MOUNT OLIVE COLLEGE**  
DEPARTMENT OF MUSIC

Mount Olive College provides an environment for students to learn and grow on a small college campus with big opportunities.

**Programs of Study:** Bachelor of Arts in Music or a Bachelor of Science in Music Education

**Instruction:** Small classes allow for personal instruction from professors who help students achieve excellence both in the classroom and as performers.

**Ensembles:** Chamber Choir, Concert Choir, Free Spirit, Symphonic Band, Trojan Pep Band, and Chamber Ensembles

**Scholarships:** Numerous scholarships, from \$1000 to \$3000 per year, are available for talented music students.

**WWW.MOC.EDU • 1-800-653-0854**

# Cannon Music Camp

Wish your students could perform at a higher level?



## At Cannon Music Camp, they will!

Nestled in North Carolina's magnificent Blue Ridge Mountains on the campus of Appalachian State University, Cannon Music Camp offers...

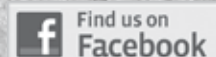
- Weekly private lessons and masterclasses
- Daily ensemble rehearsals and music theory classes
- An atmosphere that elevates everyone's musicianship

For more information visit  
[www.cannon.appstate.edu](http://www.cannon.appstate.edu)



Appalachian  
STATE UNIVERSITY  
BOONE, NORTH CAROLINA 28608

June 25–July 16, 2011





## HIGH SCHOOL CHORAL SECTION

By **RON VANNOY**, *Section Chair*

As I write this article, I remain on a musical high from an outstanding weekend of memorable choral performances! Our 2011 All-State Choral Festival was truly a great success. Under the careful leadership of Beverly Alt and Jeremy Truhel, every aspect of the weekend was well-planned and coordinated. From registration to the final concert, the entire event ran smoothly and efficiently. Thank you, Beverly and Jeremy, for a time-consuming job well done!

For the first time in my memory, our three all-state clinicians were women. This fact was not lost on the clinicians themselves. As I stood with them backstage before and between performances, they were so encouraging to each other as they prepared to take the stage. One could sense the pride and camaraderie they had for one another. I know that each director was proud to have participated

**RON  
VANNOY**



in this all-state under capable, talented female leadership.

The 9-10 choir was directed by Dr. Carol Ott from the University of North Carolina at Greensboro and accompanied by Winston Stephens from East Forsyth High School. Dr. Ott led these young students to a fine performance of several very difficult selections. I hesitate to air my reservations, but at district rehearsals I had questions about 9<sup>th</sup> and 10<sup>th</sup> graders' ability to perform

such demanding music. Once again, I was proven wrong. The performance was wonderful! UNCG has a "gem" in Dr. Ott.

When I met Ms. Deanna Joseph from Georgia State University, I could easily have mistaken her for one of the student performers. She seemed so young! However, when rehearsals began, she was clearly in control. The connection she had with the SSA choir from the beginning of the first rehearsal was noticeable. The group performed with such energy and expressiveness. Thanks to Ms. Joseph and accompanist Dr. Karen Beres from the North Carolina School of the Arts for an outstanding musical performance.

Finally, our 11-12 choir performed under the direction of Dr. Lori Hetzel of the University of Kentucky. I had the opportunity to hear Dr. Hetzel's Kentucky Women's Choir at the ACDA Convention in Louisville. I knew we were in for a treat. The choir's hard work in rehearsals, Gwen Hall's stylistic accompanying talents, and Dr. Hetzel's



*The North Carolina  
Summer Institute in Choral Art  
Welcomes You and Your Students to Join Us!*

**Absolutely Extraordinary Clinicians – Choral Rehearsals and Performances – Guest Artists – Master Classes**  
**Show Choir Classes – Top 10 Knock-It-Out-Of-The-Park**  
**Audition Tips – Voice Class – Musicianship Classes**  
**NCMEA Honors Chorus Audition Prep Classes**  
**"Dance Styles Through the Decades"**  
**All Adult Supervisory Staff – Local Food**  
**Indoor Pool – Hiking Trails – Mountain Climate**  
**Warm Supportive Atmosphere**

**2011 Theme: Stage and Screen — June 19-24, 2011 — near Asheville, NC**

Ken Berg, Middle School Workshop Clinician • Dr. Martha Shaw, High School Workshop Clinician  
 Guest Artist: Paul Salamunovich • Choreographers: Mike Weaver, Kelly Greathouse

**Collegiate  
Intern  
Program**

**2012: 60th Anniversary Celebration — June 25-29 — Middle & High School Workshop**

Dr. Mary Goetze, Middle School Workshop Clinician – Dr. Lynne Gackle, High School Workshop Clinician  
 Guest Artist: Paul Salamunovich • Choreographer: Mike Weaver

**First Year  
Music Educator  
Program**

**Currently seeking Choirs-in-Residence for 2012 and 2013**

*Wonderful travel destination – visit our website for details: [www.ncsica.com](http://www.ncsica.com)*



## HIGH SCHOOL CHORAL SECTION

meticulous attention to detail resulted in a sensitive, expressive presentation. Thank you to all who were part of All-State for your commitment to excellence.

All-State 2012 is only a few short months away! The 2012 11-12 clinician is Dr. Karen Kennedy, Director of Choirs at Towson University in Towson, Maryland. The 9-10 clinician is Paul Oakley, Director of Choral, Vocal and Sacred Music Studies at Catawba College in Salisbury, North Carolina. The ACDA clinician is Dr. Janet Galvan, Professor of Music at Ithaca College in Ithaca, New York. Under the direction of these fine conductors, All-State 2012 is sure to be a quality musical experience for everyone involved.

At our membership meeting during the All-State weekend, Carol Earnhardt, Choral Section Chair-Elect, presented a slate of names for at-large board members to be elected at the 2011 NCMEA Fall Conference. Choral section members in attendance at the fall membership meeting will be asked to vote for five persons from the following list: Eddie Adams, Millbrook HS/Raleigh; Ross Broadway, Mount Tabor HS/Winston-Salem; Mignon Dobbins, Reagan HS/Winston-Salem; Melissa Glover, South Point HS/Belmont; Chris Hansen, Cedar Ridge HS/Hillsborough; Drew Howard, Northwest Cabarrus HS/Concord; Robert Jessup, Franklin HS/Franklin; Ellen Peterson, North Davidson HS/Welcome; Tonia Smith, Elkin HS/Elkin; and Michelle Sullivan, North Wilkes HS/Hays.

Those elected will serve a two-year term on the choral board beginning in the fall of 2012. Thank you to each person for your willingness to serve the choral section of our state organization.

At the Choral Board meeting in January, David Brooks, Constitution Committee chair, presented several updates, changes and amendments to our choral section constitution. Much of what has been presented for change is simply a rewording of the existing document to bring us into the 21<sup>st</sup> century. There are, however, substantive changes that you will need to consider. Each member of the choral section will have access to the proposed constitution in the fall through either the NCMEA Website or the Chorale. Please take time to read it before convention when the membership will

vote to accept or reject the proposed changes. Please take an active part in this process.

Shortly after beginning to write this article, I received an e-mail from our superintendent informing all teachers in the system of the projected monetary shortfall from the state for 2011-12. Funding for our schools continues to fall. Our school boards, superintendents and school leadership must continue to make very difficult decisions concerning educational offerings for the coming year.

As music teachers, I urge you to be proactive concerning your program. Take every opportunity to perform in your community. Make sure to publicize all that you do. Encourage your students to reflect positively on their choral experience. Cuts are going to be made. Make it difficult NOT to fund a vibrant, active choral program. We are all advocates for music. In these lean times, we must be more than that. Our advocacy must be first for our own programs. Remember, be proactive! If we respond negatively to the difficult times ahead, our programs may be the first on the chopping block.

By the time you receive this edition of the Journal, performance adjudications will be over and most of us are preparing for spring concerts and graduation exercises. Thanks to Ed Yasick, our Choral Activities Chair, for all he does to make sure our mpa's run

smoothly. As we put the final touches on the 2010-11 school year, I want to remind you of several upcoming dates and events:

- Sun Min Lee from Westminster Choir College will be our 2011 Honors Chorus clinician. Honors Chorus auditions are September 22, East; September 23, Central; and September 24, West. Dates for Honors Chorus are November 12 and 13, 2011.
- Please send your nominations for Teacher of the Year to Cindy Benton.
- Make sure to send applications to perform at the 2011 In-Service Conference (recording included) to Ron Vannoy, Alexander Central High School, 223 School Drive, Taylorsville, NC 28681. Please submit applications by early April.

Thank you for allowing me to your Section Chair. The job is sometimes very time-consuming but the rewards are great. I have had the opportunity to meet so many committed and talented people. I will treasure the relationships I have made for years to come. I look forward to seeing you at future choral events. If you have any questions, suggestions, complaints, or ideas, send an e-mail to [rvannoy@alexander.k12.nc.us](mailto:rvannoy@alexander.k12.nc.us) or call 828-320-2055. I hope you have a great conclusion to the 2010-11 school year. Take time to relax this summer. Another school year will be here before you know it!

### IT'S WISE TO ADVERTISE...

In the Next Issue of the North Carolina Music Educator

**SUMMER/FALL 2011**

**Ad Copy Deadline: July 8, 2011**

To Reserve a Place in this Important Uncoming Issue,  
Contact:

LINDA SABELLA, *Advertising Representative*  
3006 W. Abdella Street, Tampa, FL 33607

Phone: 813-876-9413; Email: [ncads1@tampabay.rr.com](mailto:ncads1@tampabay.rr.com)

## MIDDLE SCHOOL CHORAL

By **LEIGH WALTERS**, *MS Choral Section Chair*

Michael Jackson once said, "The greatest education in the world is watching the masters at work." As I consider his words, two questions come to mind: "How do you as an educator define a master teacher?" and "How many of you became a teacher because of a teacher?"

One can easily identify a master teacher at work. Students are engaged, enthusiastic, sparkling with the excitement of learning. The teacher is an emblem of excellence. High expectations are set, and the students strive to meet them. The classroom is organized, attractive, and orderly. The teacher is attuned to students' individual needs – academic, emotional, and social and responds to questions with patience and expertise. He/she gives of himself/herself in both time and energy. A master teacher can simply be defined as an educator we want to emulate in the classroom and in life.

Many of us were drawn into education by such an individual. While unfortunate, time constraints of today created by excessive administrative tasks, meetings, and extra duties leave little opportunity for educators to observe master teachers. Although educators can gain insight through

reading and research, many aspects of great teaching can only be acquired through the observation of master teachers at work.

I did not realize the power and significance of this statement until recently when I attended two professional development opportunities. A master psychologist guided teachers and guidance counselors from the primary and secondary levels into in-depth discussions on *Youth At Risk: Antibullying Strategies for the Classroom*, a weeklong seminar at the North Carolina Center for the Advancement of Teaching (NCCAT). Likewise, the North Carolina Music Educators Association (NCMEA) In-Service Conference afforded me the privilege of watching skilled masters and teachers in action. Participants from both took with them renewed enthusiasm, ideas, understanding,

and a wealth of resources to utilize and implement in the classroom.

We, as educators, must seek out opportunities to observe master teachers. Participation in Music Performance Adjudications gives singers and teachers alike the opportunities to observe performances of other middle school choruses in their district. These observations open doors for students and teachers to address the importance of balance, blend, diction, vowel purity, phrasing, posture, stage presence, and overall choral sound. The visual and auditory experience of the Music Performance Adjudications provide singers and directors an opportunity for important musical growth.

NCMEA Middle School All-State Chorus in May is yet another opportunity for middle school choral teachers and singers to observe and work with master clinicians. The All-State clinicians are Kelly Ann Westgate (6<sup>th</sup> Grade Choir), J. Reese Norris (Women's Choir), and Lynnell Joy Jenkins (SATB Choir).

Kelly Ann Westgate is the middle school choral director and general music teacher at Princeton Day School in New Jersey. She is the conductor of the Princeton Girlchoir's Quarter Notes and the advanced "PGC Ensemble." Previously, Ms. Westgate was the Associate Conductor and Outreach Manager for the Cincinnati Children's Choir. While pursuing her doctoral

**LEIGH  
WALTERS**



**KELLY ANN WESTGATE**



**J. REESE NORRIS**



**LYNELL JOY JENKINS**

degree in Choral Conducting and Arts Administration at the University of Cincinnati's College-Conservatory of Music, Kelly Ann served as a teaching assistant in the music education division and as the assistant conductor of the Women's Chorus. Ms. Westgate taught eight years of public school choral music in both Michigan and Ohio. She served as adjunct faculty at Western Michigan University where she directed the vocal jazz ensemble "Gold Company II." Her first article, "Making Music with Your Youngest Singers," was published in the September 2008 Choral Journal of the American Choral Directors Association (ACDA). Kelly Ann has been honored with invitations to serve as a guest conductor, clinician, adjudicator, and presenter at honor choir events, conferences, and choral/vocal jazz workshops in Michigan, West Virginia, Ohio, New Jersey, North Carolina, Connecticut, and Indiana.

J. Reese Norris has served as Director of Choirs at Hernando Middle School in Mississippi for fourteen years. He is in his eighth year as Director of Music at Hernando United Methodist Church. Under his direction, the Hernando Singers have performed at the Southern Division ACDA Convention (2010) and in a feature performance at Carnegie Hall (March 2005). As co-founder and co-director of the Northwest Mississippi Youth Chorale, Reese has conducted several concert tours of Western Europe. He has received degrees from Delta State University and Florida State University where he studied with master teachers including Nancy Moore, Judy Bowers, Kevin Fenton, and Andre Thomas. In 2005, Mr. Norris was named Delta State Alumnus of the Year. As a composer, his compositions and arrangements have been performed at the Southern Division ACDA Convention, in competitions, and by All-State Choirs. Reese has served as President of the Mississippi Chapter of the Music Educators National Conference and R & S Chair of the ACDA Mississippi Chapter. His responsibilities included coordinating state-wide choral festivals, All-State Honor Choirs, solo and ensemble festivals. In 2006, he served as chair of the ACDA Southern Division Junior High Honor Choir in Charleston, West Virginia. Reese resides with his wife Joelle and daughter Isabelle in Senatobia, MS.


Lynnel Joy Jenkins is in her second season as Artistic Director of the Princeton Girlchoir and choral teacher at the Timberlane Middle School of the Hopewell Valley Regional School District in New Jersey. Her conducting and teaching experience ranges from the elementary to collegiate level. She has served as Conductor of the Resident Training Choir at the American Boychoir and Assistant Professor of Music Education at the Westminster Choir College of Rider University in Princeton, New Jersey. She served for three seasons on the conducting staff of the Temple University Children's Choir. An active clinician and guest conductor, she has directed several Honor and All-State Choirs. Ms. Jenkins has presented at professional music conferences. She has also lectured and conducted in China, Hong Kong, Iceland, and South Africa. Ms. Jenkins has earned degrees from Westminster Choir College and Temple University. She was awarded the Elaine Brown Conducting Award at both institutions. She holds a certificate in Kodaly pedagogy from Westminster Choir College and level two Orff-Schulwerk certification. She is a candidate for a Doctor of Musical Arts degree in Choral Conducting at

the University of Arizona in Tucson.

How fortunate we are to have opportunities in North Carolina to watch master teachers. As we watch these masters at work presenting sessions at conference, conducting singers at statewide and county events such as NCMEA Honors Chorus, NCMEA All-State Chorus, and All-County Chorus, we continue to grow as educators, nourishing our love and appreciation of music. At the same time, we expose our students to enriching and valuable experiences and lifelong memories.

## Notes to Accent

- > **April 2, 2011** – Band and Choral Festival in Wilson. Contact: Kathryn Sauls
- > **May 27 and 29, 2011** – All-State, War Memorial Coliseum, Greensboro. Contact: Theresa Burns
- > **June 15, 2011** – Application deadline for 2011 NCMEA In-Service Performance Choirs. Contact: Dr. Jana Brendell
- > **September 15, 2011** – Application deadline for Dr. Brian Busch Memorial Grant. Contact: Tamara Shook
- > **September 15, 2011** – Honors Chorus and All-State Chorus Application deadline.



## "Growing through Giving"


# The Biggest Piano Event in the World

**Guild auditions provide milestones from year to year as measurements of progress**

*All Spring –  
Enroll Early*

## National Guild of Piano Teachers

Sponsored by the  
Largest Organization of  
Piano Teachers in the World



International Headquarters:  
P.O. Box 1807  
Austin, TX 78767 U.S.A.

Teachers Division of American College of Musicians Founded in 1929 by Irl Allison

<p>Audition participation and absence from school <b>APPROVED BY</b> <b>TEXAS</b> <b>EDUCATION</b> <b>AGENCY</b></p>	<p>I am interested in joining the Piano Guild. Please send me more information about membership and Guild goals.</p> <p><input type="checkbox"/> Mr. <input type="checkbox"/> Mrs. <input type="checkbox"/> Miss _____ <small>(Print or Type Name and Address)</small></p> <p>Address _____</p> <p>City _____ State _____ ZIP _____</p>
--	---



## ORCHESTRA SECTION

By **AMANDA TURNER**, *Orchestra Section Chair*

As the weather finally is beginning to bring "spring-like" temperatures, the length of time for daylight increases, and we prepare our students for our final concerts, we as educators, parents, and citizens face difficult economic times. There is a great deal of worry in our nation about peoples' job security, making ends meet and difficulties with shrinking and disappearing budgets. Many institutions, public and private, are feeling the pinch of decreases in funds. This is affecting every aspect of our society today including the arts.

Unfortunately, when it comes time for the budget to be trimmed, funding for the arts often drastically decreases or even disappears. It is very sad that too often what helps to define us as civilized beings and connects us one to another across religions, ethnicities, borders, oceans, and eras is eliminated. The arts touch our very souls and broaden our minds allowing us to experience an emotional depth beyond normal means of communication.

This past January, I attended the UNC-Greensboro Southeast Honors String Festival String Teachers Conference. Dr. Kevin Gerald and Dr. Rebecca MacLeod hosted it. There was a nomination process for the students to participate in the orchestra. Even if you did not have students attending the orchestra clinic, we, the teachers, were able to participate in all of the great clinics for the string player. We learned about technique and pedagogy as well as teaching Jazz in the classroom. This was such a foreign concept to all of the participants because we are all about the black and white on the page and not thinking outside of the "Bachs". We also had an opportunity to learn a little basic string repair. This will come in handy as our repair budgets shrink in funds.

We, participants and teachers, were also privileged to see a performance of the Greensboro Symphony Orchestra Chamber Series, featuring Dmitry Sitkovetsky and Yura Lee, violinist. It was a wonderful performance and the students were inspired. I highly recommend that more teachers and students participate in this event. It was a wonderful experience.

**AMANDA  
TURNER**



With the publication of this article several of our section events will have come to a successful conclusion. Eastern Region Honors Orchestra Clinic was held February 25 – 27 at North Carolina School of Science and Math chaired by **Ryan Ellefsen** and **Scott Laird**. Western Region Honors Orchestra Clinic was held at Watauga

High School and Appalachian State University March 4 - 6, chaired by **Sabrina Howard**, and **Will Selle**.

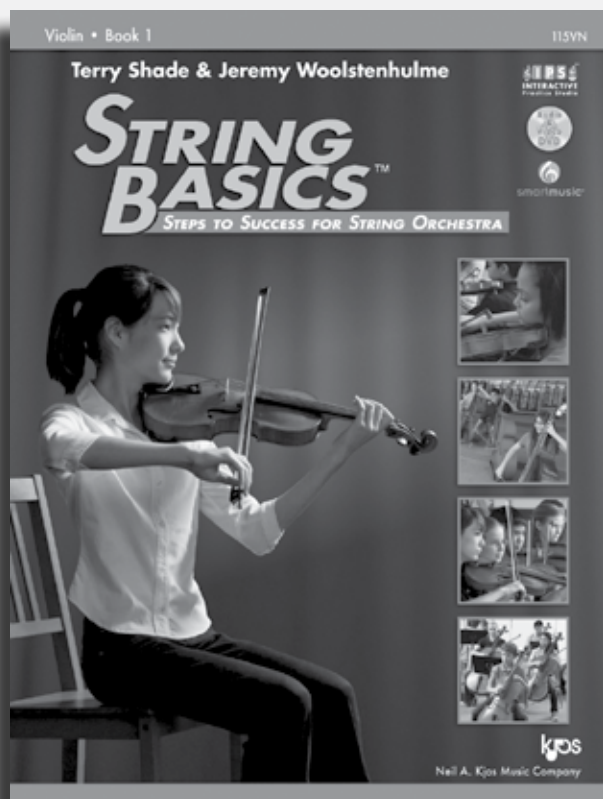
Eastern Region Music Performance Adjudication was held at Methodist University, in Fayetteville March 9 – March 11, chaired by **Jessica Embry**. Western Region Music Performance Adjudication was held at the University of North Carolina at Charlotte March 8 – 10 chaired by **John Champney**.

Please remember to check our section website ([ncorchestra.org](http://ncorchestra.org)) often for updates and important forms. If there is something you feel should be there as well, please contact me and I will see what I can do to include it. This could take the form of notable activities of our membership as well. Best of luck with the close of the 2010-2011 school year, and remember your efforts affect generations and help to impart a love for an art form that is an essential part of who we are.



**Feed your kids the Arts.** Involvement in the arts helps kids increase test scores and get better grades. For 10 Simple Ways to get more art into your child's life, visit **AmericansForTheArts.org**.





Terry Shade & Jeremy Woolstenhulme  
with Wendy Barden

# STRING BASICS™

STEPS TO SUCCESS FOR STRING ORCHESTRA

*Thorough! Versatile!* This comprehensive new string method covers every aspect of beginning string study, emphasizing technical skills, rhythmic understanding, and quality musical experiences.

The revolutionary DVD included with each student book will keep students motivated with step-by-step video lessons featuring concepts taught throughout **STRING BASICS**.



Please contact Kjos Music for your **FREE** Review Copy today!

[www.kjos.com/review](http://www.kjos.com/review) or (800) 797-5567

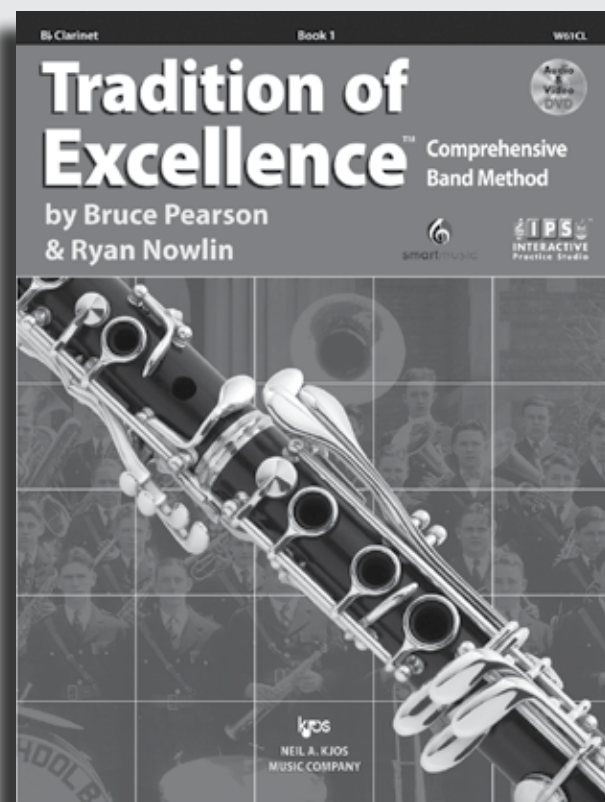
Bruce Pearson & Ryan Nowlin

# Tradition of Excellence™

## Comprehensive Band Method

The *Tradition of Excellence Comprehensive Band Method* is a music educator's dream—a flexible performance-centered curriculum that seamlessly blends classic and contemporary pedagogy and cutting-edge technology. Bruce Pearson and Ryan Nowlin present a systematic comprehensive musicianship curriculum second-to-none.

Each student book includes an instrument-specific DVD containing video lessons, accompaniments, and importable audio files.



## JAZZ SECTION

By **MATT LINER**, *Chair*

Fellow Jazzers,

As the spring issue of the NCMEA Journal reaches you I hope that all of you have completed your performances at concert band MPA and are preparing for your participation in one of the regional jazz MPA events. There are several other wonderful festivals that are available to give your jazz ensembles an opportunity to perform and receive expert instruction from regionally recognized clinicians. Please visit the jazz section website for information on jazz section regional MPAs and area jazz festivals.

For the first time in its history each region of the still young jazz section was able to successfully complete a full length clinic that featured two high school jazz ensembles and one middle school jazz band.

The auditions for membership in the all-state jazz band were held on March 12 and I would like to take a moment to thank the high school auditions chairman, Andy Wright, and David Deese the high school auditions site host. Also deserving of a big thank you is Wes Allred, sight host of the middle school all-state auditions.

The all-state jazz clinic will be held on Friday and Saturday, April 15 & 16, 2011 on the campus of the North Carolina School of Science and Math in Durham, NC and will be hosted by Philip Riggs. We are excited to have one of our own, Sandy Boone, director of bands at North Buncombe High School will be the clinician of

the all-state middle school jazz band. Our high school students are in for a fantastic educational opportunity as we welcome Steve Wiest, director of the One O'Clock Lab Band at the University of North Texas as the clinician for the high school all-state jazz band.

We are currently accepting applications for performance and clinic presentations at the annual NCMEA in-service conference this coming November. Please visit the jazz section website ([www.ncbandmasters.org/jazzpage/jazzpage.html](http://www.ncbandmasters.org/jazzpage/jazzpage.html)) for application instructions. We are excited to announce that the US Army Blues will be joining us at this year's conference. They will be our featured performing ensemble and will also be providing several clinics for the jazz section as well as other sections of NCMEA.

There are many directors that are working very hard to help the jazz section grow and flourish. These people will be your representatives and will supply you with information about regional and state events. Please don't hesitate to contact them with your questions and concerns.

### Jazz Section Board of Directors

**Matt Liner**, *Jazz Section Chair*, Meadowlark MS, 301 Meadowlark Dr., Winston-Salem, NC 27106; Sch. Ph: 336-922-1730; Sch. Fax: 336-922-1745; Email: [msliner@wsfcs.k12.nc.us](mailto:msliner@wsfcs.k12.nc.us)

**Andy Wright**, *Jazz Section Chair-Elect*, West Carteret HS, 4700 County Club Rd., Morehead City, NC 28557, Sch. Ph: 252-726-1176; Sch. Fax: 252-726-6290; Email: [webewright@yahoo.com](mailto:webewright@yahoo.com)

**Michael Capps**, *Past Jazz Section Chair*, A.L. Stanback MS, 3700 NC 86 South, Hillsborough, NC 27278; Sch. Ph: 919-644-3200, ext. 31802; Sch. Fax: 919-644-3226; Email: [michael.capps@orange.k12.nc.us](mailto:michael.capps@orange.k12.nc.us)

**Ted Neely**, *Member-At-Large*, Foard HS, 3407 Plateau Rd., Newton, NC 28658; Sch. Ph: 704-462-1496, ext. 5601; Sch. Fax: 704-462-1988; Email: [ted\\_neely@catawbaschools.net](mailto:ted_neely@catawbaschools.net)

**Frank Jones**, *Member-At-Large*, Carrboro HS, 201 Rock Haven Rd., Carrboro, NC 27510, Sch. Ph: 919-918-2200, ext. 25020, Sch. Fax: 919-929-3898; Email: [fjones@chccs.k12.nc.us](mailto:fjones@chccs.k12.nc.us)

**Larry Shane**, *Member-At-Large*, Ardrey Kell HS, 10220 Ardrey Kell Rd., Charlotte, NC 28277; Sch. Ph: 980-343-1378; Sch. Fax: 980-343-0862; Email: [larry.shane@cms.k12.nc.us](mailto:larry.shane@cms.k12.nc.us)

**Chris Whitehurst**, *East Region Chair*, Camden HS, 103 US 158 West, Camden, NC 27921; Sch. Ph: 252-338-0114; Sch. Fax: 252-331-6792; Email: [cwhitehurst@camden.k12.nc.us](mailto:cwhitehurst@camden.k12.nc.us)

**Ken Davis**, *Central Region Chair*, Durham School of the Arts, 400 North Duke St., Durham, NC 27701, Sch. Ph: 919-560-3926, ext. 23228; Sch. Fax: 919-560-2217; Email: [ken.davis@dpsnc.net](mailto:ken.davis@dpsnc.net)

**Drew Stiles**, *West Region Chair*, St. Stephens HS, 205 24<sup>th</sup> St. Dr. NE, Hickory, NC 28601; Sch. Ph: 828-256-9841; Sch. Fax: 828-256-7159; Email: [drew\\_stiles@catawba.k12.nc.us](mailto:drew_stiles@catawba.k12.nc.us)

**Jorge Benitez**, *NCBA Eastern District Representative*, Havelock HS, 101 Webb Blvd., Havelock, NC 28532; Sch. Ph: 252-444-5112; Sch. Fax: 252-444-5119; Email: [jorge.benitez@craven.k12.nc.us](mailto:jorge.benitez@craven.k12.nc.us)

**Robert Heller**, *NCBA Southeastern District Representative*, Princeton HS, P.O. Box 38, Princeton, NC 27569; Sch. Ph: 919-936-6431; Sch. Fax: 919-936-2962; Email: [robertheller@johnston.k12.nc.us](mailto:robertheller@johnston.k12.nc.us)

**Phil Homiller**, *NCBA Central District Representative*, Asheboro HS, 1221 South Park School, Asheboro, NC 27203; Sch. Ph: 336-625-6185; Sch. Fax: 336-625-9320; Email: [phomiller@asheboro.k12.nc.us](mailto:phomiller@asheboro.k12.nc.us)

**Josh Stevenson**, *NCBA South Central District Representative*, David W. Butler HS, 1810 Matthew-Mint Hill Rd., Matthews, NC 28105; Sch. Ph: 704-814-7228; Sch. Fax: 980-343-6315; Email: [joshua.stevenson@cms.k12.nc.us](mailto:joshua.stevenson@cms.k12.nc.us)

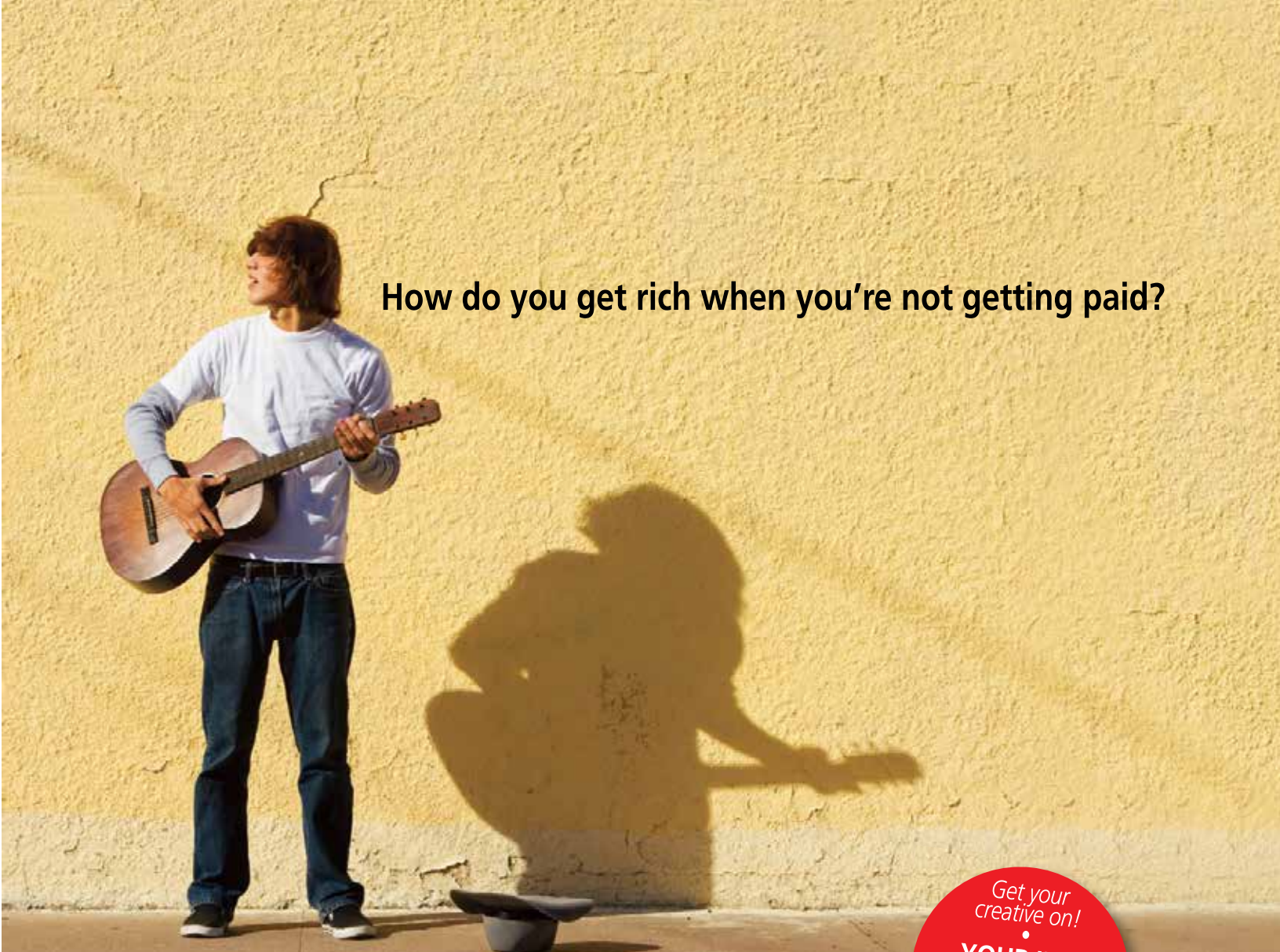
**Terry Reid**, *NCBA Northwest District Representative*, William Lenoir MS, 332 Grenehaven Dr., Lenoir, NC 28645, Sch. Ph: 828-758-2500; Sch. Fax: 828-758-1570; Email: [tereid@caa.k12.nc.us](mailto:tereid@caa.k12.nc.us)

**Sandy Boone**, *NCBA Western District Representative*, North Buncombe HS, 890 Clarks Chapel Rd., Weaverville, NC 28787, Sch. Ph: 828-645-4221; Sch. Ph: 828-645-4367; Email: [sandy.boone@bcsemail.org](mailto:sandy.boone@bcsemail.org)



MENC: The National Association for Music Education





How do you get rich when you're not getting paid?

### Protecting music is good.

**Tell us why Copyright Counts and you could win big!**

A \$10,000 scholarship is waiting for a student who can help us get the message out. Why is it wrong to use others' work without permission or pass it off as your own? Why is copyright important? Get creative! Make an advertisement, do a video, design a poster...you decide.

### Stealing music is bad.

If you are a composer or writer you don't get paid for your work if people are making copies. You never "hit it big." That's why buying and paying for music is so important.

Enter the MPA/MENC "Copyright Counts" Scholarship Contest for a shot at a \$10,000 grand prize, a \$3,000 second prize, or a \$2,000 third prize. We want students age 13-25 to create a campaign illustrating the importance of copyright. Why is it wrong to use others' work without permission or pass it off as your own? We want your most creative answer in audio, video, or PowerPoint format. Entries must be submitted no later than May 1, 2011 to be eligible. For the official rules and entry forms, visit [mpa.org](http://mpa.org) or [menc.org](http://menc.org).



Go to:

- [facebook.com/mpa](https://facebook.com/mpa) events or visit:
- [menc.org/gp/menc-copyright-awareness-scholarship-program](http://menc.org/gp/menc-copyright-awareness-scholarship-program) for more information about the contest.

Entries must be submitted no later than May 1, 2011



mpa  
education and advocacy

# RESEARCH RECONSIDERED

By JENNIFER BUGOS, *Chair*

*Associate Professor of Music Education and Research at East Carolina University*

Welcome to "Research Reconsidered", a review of the 2010 NCMEA Poster Session with the mission of bridging the gap between academic research and classroom application. One common theme among this year's poster presentations included an emphasis on music listening.

Dr. Daniel Johnson from the University of North Carolina at Wilmington, presented, "The Effect of Critical Thinking Instruction on Music Listening Responses in Parochial Education: A Replication Study." The purpose of this research was to examine the effects of critical thinking instruction compared with activity-based instruction on music listening skills in fifth-grade students. Critical thinking instruction included four main elements: discussion of key musical concepts and terminology, repeated music listening examples, responding activities, and critical thinking activities.

Dr. Johnson designed and implemented the measure, "Listening and Thinking," which comprised of listening prompts and multiple-choice questions to assess listening skills. Results of his research further validate the effects of critical thinking instruction on music listening skills and have many implications for music education programs.

Music education programs should include opportunities to discuss musical elements and historical information about a listening example prior to experiencing the music.

For instance, children enjoy learning about the legend of William Tell and about the musical elements such as the timbre of instruments in a piece prior to listening to the, "William Tell Overture" by Rossini. This will attach meaning to a listening example and provide context from which to expand upon. To provide further meaning and understanding of specific musical elements such as form, be sure to have a listening map or a visual that guides students through a piece of music.

Offer repeated listenings of new musical examples that are developmentally appropriate for the

student. Length and content of listening examples will depend upon the age level of the student. Keep listening examples to no more than three minutes for very young children (up to age 8) and no more than five minutes for older children (ages 9 and older).

There are many advantages to repeating listening examples. Research underscores the importance of familiarity with regard to musical preferences. Students who are more familiar with a particular piece or style will be more likely to gravitate to additional repertoire within a particular genre.

In addition, repeated listening examples offer opportunities to practice and demonstrate listening competence. For instance, point out an example of "word painting" and ask students to find another example occurring later in the same piece. By requiring students to demonstrate their knowledge of a concept via listening exercises, educators can accurately assess knowledge of musical concepts through direct application.

Provide activities that force students to become interactive with a piece of music. For instance, movement activities work well in allowing students to demonstrate phrases or dynamics heard. Requesting that students simply raise a hand when they hear a return of thematic material or a specific instrument will promote active listening and maintain attention. Responses to music could also manifest themselves in the form of instrument playing or conducting gestures. Opportunities to "play with" music promote active listening rather than passive listening. Active musical experiences are less likely to be forgotten.

Ask students questions that prompt critical thinking about a piece of music or a specific musical element emphasized by a piece. For example, if a piece has a soft or piano section, "What animal might make a soft sound? How might that animal move? What do you think happens next or what instruments might play a certain character or section?"

Fostering music listening skills is essential in a world that is saturated by sounds. It is critical that children and young adults are offered opportunities to develop aesthetic sensitivity and become informed consumers of music.

Developing exemplary listening skills is important at every level and especially important to our development as musicians. Dr. Jay Juchniewicz, Assistant Professor of Instrumental Music Education at East Carolina University, presented a poster entitled, "The Influences of Progression Type and Distortion on the Perception of Terminal Power Chords." His research examined the perception of sounds not occurring, a phenomenon referred to as "restoration" of specific chords known as power chords. Power chords are those without a sounding third that produce an open fifth interval common in Western rock/pop music. Fifty undergraduate music majors listened to sixteen chord progressions recorded with and without distortion on an electric guitar. Participants completed a 7-point Likert-scale to indicate their perception of the chord from major to minor. Results indicate that participants perceived the last chord to be major if the progression consisted of power chords and if the progression included distortion. These results have implications for teaching aural skills to our students.

Aural skill development is a major component of the music education curriculum and can affect all levels of performance. Music majors spend many hours practicing ear training skills. By teaching our students to better understand the expectations that various harmonic material can create, they will be better equipped to listen for patterns in chordal resolutions. This knowledge is practiced through playing and singing a progression to "tune" the ear.

After much experience with specific progressions, the next step is to examine and perform these resolutions in the context of a score. By understanding listener expectations in terms of the basic principles of tension and release within the context of a piece, we are better able to make informed musical decisions that enhance our performance and musical development.

# The North Carolina Music Educator (NCME)

*The official publication of the North Carolina Music Educators Association*

## Editorial Policy

1. The NCME will publish solicited and non-solicited material. Solicited material will be given first priority, followed by unsolicited material by authors who are members of NCMEA. Unsolicited materials will be approved by the NCMEA Publications Committee.
2. Articles and news items written to promote a commercial enterprise will be treated as an advertisement and will not be published. For information regarding advertising in the journal, please see "NCME Advertising Information".
3. Submitted articles may be edited for length, style, substance, structure, grammar, and spelling.
4. The opinions expressed in articles, news items, and updates do not necessarily represent the views of the editor, The NCME, or the North Carolina Music Educators Association.
5. Materials submitted for publication cannot and will not be returned.
6. The editor reserves the right to grant re-print permission for publication in other journals.
3. Articles of a research nature should include proper references, footnotes, and bibliography in APA style.
4. Articles should focus on concise topics pertaining to music education and be of interest to music educators.
5. Articles should be engaging to the reader, somewhat conversational in style, and be written in the present tense.
6. Authors should include a bio to be included with the article in publication.
7. Authors must also include their contact information.
8. When and where applicable, and if appropriate, pictures may be included to compliment the article. Please include them as separate files, and include captions. The preferred picture format is jpg. The author must obtain (*from parents/legal guardians*) and submit to the editor written authorization to include images of minor children.
9. Submissions to the Editor must be received by either August 15, December 1, February 15, or May 15 for inclusion in the next issue.
10. If a manuscript submission is deemed too lengthy, the editor may choose to contact the author about dividing it into a series across two or more issues.
2. Please send as MS Word (.doc) if possible and if not then it's best to send in Rich Text Format. Minimal formatting is preferred, use single spacing, and do not insert photos or graphics. Please avoid centering, special fonts, text boxes, etc.
3. Photo files must be separate from the MS Word file and sent as a JPEG.
4. Files must be an attachment, not inserted into the body of the email. IMPORTANT: please make sure the name of the file clearly indicates the title of your submission. Be specific to the content of your article.
5. All Correspondence and all submissions should be sent to [carlacopelandburns@hotmail.com](mailto:carlacopelandburns@hotmail.com). If you have any questions please do not hesitate to call Carla Copeland-Burns, Editor, at 336.327.5019.
6. What happens after you submit your article? You will receive a checklist, including any notes sent in your email, about 2 weeks after the deadline. This is the checklist our publisher will be using and every person submitting should double-check the list of files under their name or section. We send this list to the entire board and other contributors. I will try to ease your fears that it did not come through by sending a short confirmation of receipt, but be aware that the checklist is the official confirmation prior to publication.

## Guidelines for Article Submission

1. Authors assume full responsibility for content and accuracy of the information included in articles, and release The NCME and NCMEA from responsibility and liability.
2. All articles should include a title, and be typed single spaced, 12 pt. font with breaks between paragraphs. MS Word is the preferred document application. Minimal formatting is requested.

## Making Your Submission

1. Files should be submitted electronically. Please use a subject line such as:  
"Orchestra Section NCME Journal Winter 2009"

The success of the NCME is dependant upon the participation of NCMEA members. We welcome and encourage your submissions! Carla Copeland-Burns, *Editor*

## Contact Information and Executive Director for NCMEA

**Dr. Reta R. Phifer, *Executive Director***

7520 East Independence Blvd., Suite 155 • Charlotte, NC 28227

Telephone: 704-537-6237 • Fax: 704-537-6238 •

Toll Free: 866-916-2632 • or 866-91NCMEA

[rphifer@ncmea.net](mailto:rphifer@ncmea.net) • [www.ncmea.net](http://www.ncmea.net)



## Please Notify NCMEA and MENC When You Have a Change of Address

If you have a member friend who has moved or plans to do so or who has any change in contact information or teaching location, please remind them to notify both NCMEA and MENC so that they will continue to receive journals and emails.

1. MENC Headquarters, 1806 Robert Fulton Drive, Reston VA 22091
2. NCMEA, Dr. Reta R. Phifer, Executive Director, 7520 E. Independence Blvd., Suite 155, Charlotte, NC 28227

Name \_\_\_\_\_ MENC ID # \_\_\_\_\_

Found on Mailing Label

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ Email \_\_\_\_\_

School Name \_\_\_\_\_

School Address \_\_\_\_\_

School Phone \_\_\_\_\_ Email \_\_\_\_\_

School District \_\_\_\_\_ County \_\_\_\_\_

NCMEA District \_\_\_\_\_

Preferred Address – Circle one of the following - Home Address/School Address

### Teaching Level:

\_\_\_\_\_ Pre School \_\_\_\_\_ Elementary \_\_\_\_\_ Middle School \_\_\_\_\_ High School \_\_\_\_\_ College/University

### Teaching Area:

\_\_\_\_\_ Administration \_\_\_\_\_ Private/Studio \_\_\_\_\_ Choral \_\_\_\_\_ Band \_\_\_\_\_ Orchestra

\_\_\_\_\_ Keyboard \_\_\_\_\_ Guitar \_\_\_\_\_ General Music \_\_\_\_\_ Special Learners \_\_\_\_\_ Research

\_\_\_\_\_ Teacher Education \_\_\_\_\_ Jazz \_\_\_\_\_ History/Theory/Comp/Technology \_\_\_\_\_ Voice

\_\_\_\_\_ Mariachi \_\_\_\_\_ Collegiate Chapter ID

The Postal Service WILL NOT AUTOMATICALLY FORWARD journals.

# LEE UNIVERSITY

*Musicianship • Scholarship • Faith*

## GRADUATE STUDIES IN MUSIC

MASTER OF MUSIC – MUSIC PERFORMANCE

MASTER OF MUSIC – MUSIC EDUCATION

MASTER OF CHURCH MUSIC

FLEXIBLE CLASS SCHEDULING

FINANCIAL ASSISTANCE PROGRAMS

INTERNATIONALLY ACCLAIMED FACULTY

CUTTING EDGE FACILITIES

REGIONAL AND NATIONAL ACCREDITATION



Graduate Studies in Music  
Lee University

P.O. Box 3450 ~ Cleveland, TN 37320-3450

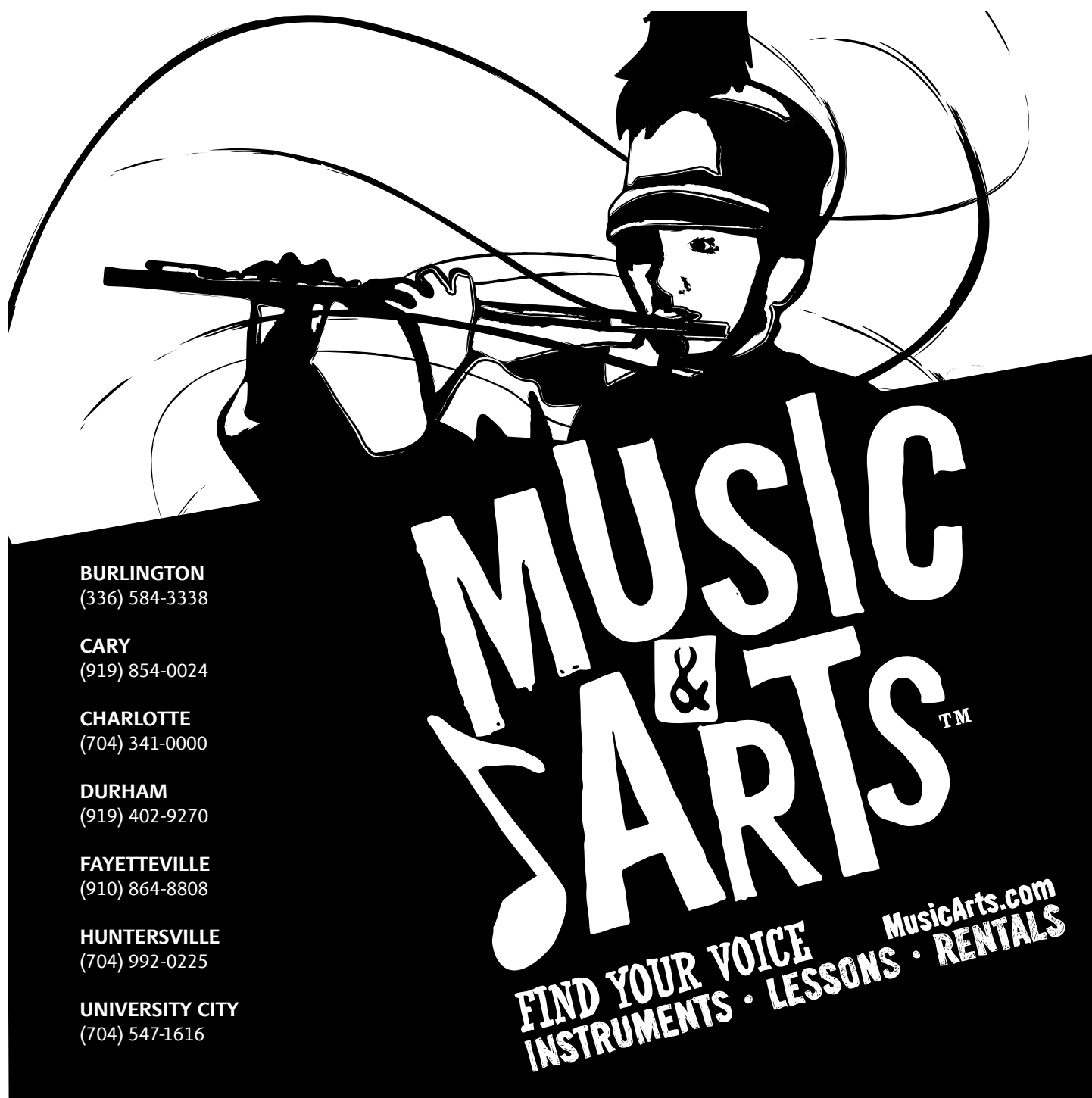
[www.leegraduate.com/music](http://www.leegraduate.com/music)

email: [gradmusic@leeuniversity.edu](mailto:gradmusic@leeuniversity.edu)

Phone (423) 614-8245 ~ Fax (423) 614-8066

North Carolina Music Educators Association  
7520 E. Independence Blvd., Suite 155  
Charlotte, NC 28227

NON PROFIT ORG.  
U.S. POSTAGE  
PAID  
TAMPA FL  
PERMIT NO. 3749



# MUSIC & ARTS™

**BURLINGTON**  
(336) 584-3338

**CARY**  
(919) 854-0024

**CHARLOTTE**  
(704) 341-0000

**DURHAM**  
(919) 402-9270

**FAYETTEVILLE**  
(910) 864-8808

**HUNTERSVILLE**  
(704) 992-0225

**UNIVERSITY CITY**  
(704) 547-1616

**FIND YOUR VOICE**  
**INSTRUMENTS • LESSONS • RENTALS**

**MusicArts.com**